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ON FREE PUBLIC VIEW
9 A.M. UNTIL 6 P.M.
AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH, NEW YORK
FROM THURSDAY, MARCH 14TH, 1918
UNTIL THE DATE OF SALE, INCLUSIVE

THE
J. DUNBAR WRIGHT
COLLECTION

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
BY DIRECTION OF EXECUTORS
ON MONDAY, TUESDAY AND WEDNESDAY AFTERNOONS
MARCH 18TH, 19TH AND 20TH
AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH
BEGINNING AT 2.30 O'CLOCK



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CATALOGUE
OF THE
VALUABLE ART PROPERTY
ANTIQUES, CURIOS AND ARTISTIC
OBJECTS OF UTILITY

BELONGING TO THE ESTATE OF THE LATE

J. DUNBAR WRIGHT

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

BY DIRECTION OF
GIRAUD F. THOMSON, HOWARD K. COOLIDGE AND
GEORGE M. THOMSON, EXECUTORS

AT THE AMERICAN ART GALLERIES

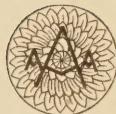
MADISON SQUARE SOUTH, NEW YORK

ON THE AFTERNOONS HEREIN STATED

THE SALE WILL BE CONDUCTED BY
MR. THOMAS E. KIRBY
AND HIS ASSISTANT, MR. OTTO BERNET, OF THE
AMERICAN ART ASSOCIATION, MANAGERS
MADISON SQUARE SOUTH, NEW YORK

1918

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THE AMERICAN ART ASSOCIATION
DESIGNS ITS CATALOGUES AND DIRECTS
ALL DETAILS OF ILLUSTRATION
TEXT AND TYPOGRAPHY

CONDITIONS OF SALE

1. **Any bid** which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. **The highest bidder** shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. **Payment** shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale shall be a charge against such purchaser.

4. **Delivery** of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

5. Shipping, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

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Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

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The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert, who thereby would become responsible for such damage as might result were his opinion without proper foundation.

AMERICAN ART ASSOCIATION,
American Art Galleries,
Madison Square South.

CATALOGUE

THE AMERICAN ART ASSOCIATION
MANAGERS
SALE AT THE AMERICAN ART GALLERIES
Collection of
THE LATE J. DUNBAR WRIGHT
Afternoons of March 18, 19 and 20, 1918

To save time and to prevent mistakes each Purchaser will oblige the Managers by filling in this slip and handing it to the Record Clerk or Sales Attendant on making the first purchase.

Purchaser's Name _____

Address in Full _____

Amount of Deposit _____

FIRST AFTERNOON'S SALE

MONDAY, MARCH 18, 1918

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

Catalogue Nos. 1 to 312, inclusive

COLLECTION OF FINGER RINGS, ANTIQUE AND MODERN

1—NINE LARGE RINGS OF IRON AND OTHER METALS *John Cain*

7 1/2 Lot of curious rings of various origin: antique thumb seal engraved with head of Hercules, others with chiseled bands, engraved with early Christian emblems, one inlaid with gold, and soldiers' rings of Civil War period.

2—FOUR LARGE SILVER RINGS

3 1/2 Navajo Indian, of double wire twisted in loops and set with an oval turquoise. Norwegian peasant, silver gilt, top hung with pendent rings of fine twisted wire. Also two others.

3—EIGHT SILVER-MOUNTED SIGNET RINGS

1 1/2 Seal rings, some quite old, engraved with monograms, heraldic devices, intaglio head, also a Greek inscription dated 1671. Some have ornate carved mountings and others show traces of gilding. A very interesting lot.

4—ELEVEN MASSIVE RINGS OF SILVER AND OTHER METALS

9 1/2 Peasant rings from Norway, Bohemia, France and the Orient, curiously wrought and set with semi-precious stones and paste gems. Eighteenth century or earlier.

First Afternoon

5—NINE ANTIQUE RINGS OF GOLD AND SILVER

36 ✓ Curious old rings of French, Norwegian and Oriental origin. One early eighteenth century French, set with cut steel brilliants. Others with minute diamonds, doublets and paste gems.

6—FIVE MASSIVE SIGNET RINGS

7 ✓ Silver-mounted seal rings (one gilt), eighteenth century work or earlier, engraved with monograms and heraldic devices.

7—Six OLD JEWELLED RINGS

18 ✓ Hand-wrought rings of low-grade gold, set with semi-precious stones, doublets and rhinestones. Eighteenth century origin.

8—NINE ANTIQUE JEWELLED RINGS

36 ✓ Ornately mounted rings, some with elaborate chased bands, set with minute diamonds, amethysts, doublets and paste gems. Mostly of eighteenth century.

9—EIGHT MISCELLANEOUS JEWELLED RINGS

15 ✓ Gold rings from Persia, Russia, Spain and other countries, set with garnets, Eastern cut small diamonds and other stones. Several of very curious design.

10—FIVE ODD SEAL RINGS

12 ✓ Of sard and other stones, engraved with monograms and heraldic devices, mounted in silver and gilt metals.

11—FIVE MASSIVE SEAL RINGS

19 ✓ Large stone seals, not engraved, of sard, jasper and other stones. Heavy silver mounts, one of thin gold with carved band. Also an ornate silver ring of Oriental work, mounted with a very old aventurine (goldstone) seal.

First Afternoon

350 12—NINE OLD JEWELED RINGS

L. Elmyr

Mostly French, of low-grade gold, set with various foiled back stones, doublets and paste gems. Eighteenth century or earlier.

120 13—FIVE ANTIQUE SEAL RINGS

John Salter

Large sard seal with an heraldic arms, another with a two-line Arabic inscription, both mounted in gilt metal. Three others, smaller, in silver, one being very old.

90 14—FOUR ANTIQUE RINGS

L. Elmyr

Gold Roman signet ring engraved with two small standing figures. Early Christian, engraved with cross, burning heart and anchor emblems, open shank to fit any finger. Very old hexagonal silver ring, the metal oxidized by time, set with a minute seal of clasped hands, cut in translucent sard. Another of bronze with oval seal engraved with cabalistic emblem.

220 15—FIVE ANTIQUE JEWELED RINGS

G. W. Falls.

Very early Byzantine ring of yellow gold, high crown set with a ruby doublet. Others with minute diamonds, rubies, topazes and rhinestones.

120 16—FIVE LARGE SIGNET RINGS

John Salter

Sardonyx seals engraved with heraldic and letter devices, mounted in silver. Some show traces of gilding. One inlaid with niello.

250 17—SEVEN ORIENTAL GOLD RINGS

Chinese ring of fine gold of a dull yellow finish, with sunken center containing a character, polished bright, stamped inscription inside and open shank to fit any finger. Thin ring with jeweled boss, set with colored stones. Two large rings of fine filigree work. Three with applied shot and filigree wire.

First Afternoon

18—THREE GOLD-MOUNTED SEAL RINGS

300 John Lader ✓
Very massive gold ring, the band, hand chased with floral ornament in relief, set with a large dark sard engraved on both sides in Oriental character, over a slightly engraved coiled vine. Another of iron lined with gold, seal engraved with heraldic arms. The third, a small antique ring set with an intaglio of a man's head.

19—FOUR CURIOUS RINGS

220 K. Lehman ✓
High cabochon Hungarian opal in a setting of silver with applied gold ornament, band of odd form; another of gold with a miniature of a man in box locket on the top; also two others with odd cabochon stones, both of wrought gold.

20—TWO STONE SEAL RINGS

400 John Lader ✓
Massive gold ring, mounted with an intaglio sard seal, of a dog holding a cane. Boat, river and landscape background. Another, smaller, with heraldic engraving, in an octagonal gold rim with small antique cut diamond on either side.

21—FOUR GOLD SYMBOL RINGS

18 " G. Norman ✓
Masonic ring with emblems in relief on a raised boss, surrounded by minute shot; engraved shank. Spanish casting in gold of Virgin and Child surrounded by floral ornament in relief. Russian, of St. George and the Dragon, pierced outline, figures finely chased. Zodiacal band ring, Greek letter emblems, applied to band raised chased border on either side.

22—SPANISH CHURCH CEREMONIAL RING

900 Mr. G. W. Umpher ✓
Early seventeenth century. Very large massive silver ring, originally gilt. The head is a miniature chapel with bell tower and peaked roof surmounted by a cross. A crucifix adorns the side and minute figures stand in doorways.

First Afternoon

23—TWO MINIATURE RINGS

170⁰⁰ Eighteenth century. Large octagonal oblong gold box head containing ivory miniature of a lady, in blue dress, very fine work for so small a miniature. Another with double box, outer side a portrait of a man in military dress, inner side, portrait of a clergyman.

24—CIRCASSIAN SIGNET RING

13⁰⁰ An iron ring overlaid with very fine filigree in gold and lined with thin gold plate. Dark sardonyx seal set in gold engraved with Arabic inscription over a coiled vine.

25—TWO RUSSIAN GOLD RINGS

16⁰⁰ A very odd eighteenth century ornamental ring, consisting of a carved banded agate, black and white, minute ruby in center and surrounded by flat top Oriental cut small rubies. The other, a seal made from a flat section of sapphire, not engraved, set in a foiled box; thin ornamental shank.

26—EGYPTIAN SCARABEUS RING

10⁰⁰ A very old and perfect scarabaeus mounted in fine gold of Oriental workmanship. Setting revolves to show both sides. Wire shank which is wound with fine twisted wire on both sides below the swivel joint.

27—TWO GOLD MEMORIAL RINGS

12⁵⁰ French memorial ring, with octagonal oblong head with crystal cover, containing a crowned monogram P.A.C. in minute seed pearls with a background of human hair. Small English ring, with black enamel oval surrounding small crystal covered box containing hair. Engraved on inner side, "George Warroch, died 16th July, 1803."

28—TWO ENAMELED GOLD RINGS

11⁰⁰ French ring, with small oval portrait of a man in military dress, on sides of oval a small ruby, shank carved in floral scroll. Another with secret box in head, which is enameled with picture of a reclining dog; openwork shank, which is also enameled.

First Afternoon

29—ANTIQUES EGYPTIAN SCARABEUS RING

110^c Bronze ring mounted with an Egyptian scarabaeus, the mounting is plain, with taper shank, of undoubted antiquity probably of Egyptian workmanship during the Greek occupation. Second century B.C.

30—SEAL RING OF IRON

5^c With hand-carved ornament on band engraved with heraldic emblem of a burning heart on a shield. At a later period this ring has been lined with gold and the seal also protected with a gold band. Evidently a relic of high value that somebody has preserved from decay.

31—TWO ENGLISH MEMORIAL RINGS

73^c One, gold, with openwork band containing hair, set with a small black and white cameo of a flower. The other, with hand-wrought band, set with an enamel painting of a flower in colors on black, crude work.

32—FIVE RUSSIAN RINGS

16^c Chased silver gilt ring dated on inner side 1848, set with a domed sard, surrounded by small garnets. Also four massive metal seal rings engraved with heraldic devices and inscriptions; niello ornament on shanks.

33—TWO ANTIQUE INTAGLIO RINGS

28^c Greek large hollow gold mounting, set with a small sard intaglio, engraved with a standing figure of Mercury, style of second century B.C. but may be a reproduction. Another of undoubted antiquity, massive bronze showing traces of gilding, set with a small red jasper intaglio, standing figure of Victory.

34—FRENCH MARQUISE RING

36^c Large oval top of silver set with Oriental cut roses, surrounding one oblong and two pear-shaped topazes of golden color. The band is of three gold wires attached to the top in ornate scrolls. A finely made ring of early nineteenth century.

First Afternoon

35—SEVEN MISCELLANEOUS GOLD RINGS

Secret ring with hollow shank, concealed by hinged sides.

Small crystal box containing a seated white figure. Cabalistic, set with red jasper seal, engraved with symbol. Oblong light-colored sard, set with two minute diamonds. Not engraved. Iron seal covered with gold, chased with floral design, with exquisite fineness. Two others.

40—36—ANTIQUE STONE CAMEO RING

Curious portrait of an old man with tonsured head and curled beard facing to right, carved in white on a translucent background. Thin gold rim with reeded edge, twisted double wire shank.

10—37—EIGHTEENTH CENTURY FRENCH PORTRAIT RING

Profile bust portrait of a man in military costume in relief, modeled in a white composition on a crimson velvet background. Mounted in a red gold box with crystal cover, band on each side carved with fleur-de-lis.

19—38—ANTIQUE INTAGLIO RING

Oval sardonyx engraved with standing female figure attended by a greyhound, heavy gold mounting and ornate shank, stamped with the eagle head of Antoine l'Echaudé. 1744-1750.

20—39—ROMAN CAMEO RING

Exquisitely carved sardonyx cameo head of a young Roman wearing a laurel wreath, facing to left, carved in high relief, mounted in narrow plain gold rim and shank.

10—40—ANTIQUE INTAGLIO RING

Antique carved intaglio of Apollo standing holding a lyre. Carved gold setting which shows long wear, round gold wire shank.

9—41—EGYPTIAN RING

Gold wire band with applied blue glazed duck, with head resting on back. Period of eighteenth dynasty, about 1500 B.C.

First Afternoon

42—EGYPTIAN SEAL RING

4 16 Oval seal of bright blue glazed pottery, incised inscription "Ra-aa-Kheperu" (Beloved of the Lord Ptah). Modern Oriental filigree gold mounting. Eighteenth dynasty, Amenhotep II, 1400 B.C.

25 2 43—EGYPTIAN GOLD THUMB SEAL

25 2 Ring of very pure yellow gold; oval shank to fit over first joint of right thumb; round seal of flat gold engraved with three Deities, standing holding emblems. Egypto-Roman period, first century A.D. From Haurau, Syria.

25 2 44—GOLD GNOSTIC SEAL RING

25 2 Flat disk of yellow gold, engraved with a crowned half-length figure and cryptic Greek letters and emblems, surrounded by the snake circle; reverse engraved with Zodiacal signs. The shank is a flat twelve-facet band, inscribed with two letters in each facet. Bent for a thumb seal. About third century A.D.

17 2 45—TWO ANTIQUE RINGS

17 2 One a very curious hollow ring of thin yellow gold; in place of a seal the space is filled with an asphaltum composition, probably an antique secret ring and may contain a MS. The other of bronze, gold-plated; set with a small sard engraved with the bust of Helios (Sun God). Syro-Roman.

17 2 46—ANTIQUE GOLD SEAL RING

17 2 Set with an oval banded agate, engraved with a dolphin and Neptune's trident. Emblematic rings engraved with the attributes of Neptune were worn by both Greek and Roman mariners. Period second century B.C.

17 2 47—ANTIQUE GOLD-FILLED RING

17 2 Hollow thin gold filled with a composition; oval sard setting engraved with a standing female figure. Syro-Roman, second century A.D.

First Afternoon

48—ANTIQUES GOLD RING

Wide thin gold band with high bezel set with an oval red jasper crudely engraved with the figures of two females supporting the head of Zeus. A Carthaginian horse below. Found in Syria, but in all probability of North African origin.

49—ETRUSCAN SCARAB RING

Third century B.C. "Mystic Eye" of white onyx with brown eye on back of bezel, the reverse engraved with a Pegasus, sword in field. The stone revolves; slender modern mounting.

50—ROMAN INTAGLIO

Third century A.D. Oval red jasper engraved with Faun and Bacchante dancing. On reverse, a hooded falcon to left. Modern thin gold mounting, as a seal ring. Double wire shank.

51—ZODIACAL INTAGLIO RING

Large oval black obsidian deeply cut with a powerful lion walking to left under a star and crescent in field. Early Hindu-Greek origin. Modern Oriental mounting. Of low grade gold.

52—TWO ZODIACAL INTAGLIO RINGS

Dome-shaped light-colored sard, in modern gold mount with foil back, engraved with a leaping ram in a mural oval with crescent above; inscription in field. Arab ring, oval sard, engraved with seven stars and crescent with a wave border, shows traces of enamel in the carving.

53—GREEK INTAGLIO RING

A comic cutting of Diogenes standing holding aloft a large lantern; hound with long tail walking behind to left. Black onyx, with thin modern gold mounting.

First Afternoon

54—ROMAN INTAGLIO RING

800 First century A.D. Small oval high dome-shaped banded onyx, with a deep artistic cutting of a group of four long-horned oxen, three with heads held high, the other feeding; thin modern gold mounting.

55—ROMAN CAMEO RING

330 Large cameo cut from a three-band onyx, a profile female face to left wearing a diadem, cut in white over a dark ground. Missing parts of stone filled in with gold. Large oval heavy setting. Fifteenth century.

56—INTAGLIO PORTRAIT OF HOMER

160 Exquisitely cut portrait in high relief in translucent sard after antique methods, claimed to be the work of the English gem engraver Brown (about 1750) solidly mounted as a ring with wide-grooved bezel and taper half-round shank.

57—Two ANTIQUE RINGS

140 One Hindu intaglio. Curious engraved sard, a cobra and a mongoose fighting, both in the attitude of attack, in the field a tracery of vegetation. Hindu mounting, shank of three square edge bands, joined by very thin sections in three parts. The other, small antique cutting of a Carthaginian horse, holding a palm branch in its mouth (chipped). Thin modern gold mount as ring.

58—Two ROMAN INTAGLIO RINGS

370 One, an oval sard deeply cut with a bust of Diana full face, with bow and quiver at back (a trifle chipped). Another smaller in black onyx, profile head of Apollo to left. Both in modern gold mountings. First century B.C.

The former from the Arundel and Marlborough Collections.

59—GRECO-ROMAN INTAGLIO

150 First century A.D. Bloodstone carving of the Grecian Sphinx, scratching head with hind paw, finely modeled figure, head and bust of a young woman, body of a female lion and spread wings of an eagle. A similar gem is in the British Museum Collection. Modern gold mounting.

First Afternoon

60—ITALIAN INTAGLIO

Large oval translucent sard, head to left of a young Hercules with emblematic club, signed in Greek letters: "J. Pichler," a celebrated gem cutter of later half of eighteenth century. Mounted in gold as a revolving seal.

20⁰⁰
61—ROMAN CAMEO

First century A.D. Small oval two-color onyx, carved with a composition portrait of Jupiter Ammon, Juno, Neptune and the head of a ram. Thin modern gold ring mounting.

62—ROMAN PORTRAIT INTAGLIO

Oval sard, with an exquisitely carved portrait of the Emperor Commodus in the lion-skin headdress of Hercules, facing left. Probably of contemporaneous origin. Castiliani mounting in gold.

22⁰⁰
63—TWO ANTIQUE GOLD RINGS

Roman, first century A.D. One curious ring of antique gold, in which is mounted in pitch a small round stone engraved with a butterfly resting on a bunch of grapes; the pitch was probably painted, but age and moisture have removed it and swelled the pitch out of the ring cavity. Also an agate carving of a vase, jar, lamp, ewer and squirrel, probably to illustrate a forgotten fable; modern gold mounting; from Pompeii.

14⁰⁰
64—TWO ANTIQUE INTAGLIO PORTRAIT RINGS

Oval sard carved with a profile portrait of a young man with smiling face to left. Another smaller stone carved in late archaic style with the head of Dionysus. Both rings in eighteenth century gold mountings.

The latter from the Montigny Collection.

16⁰⁰
65—RENAISSANCE INTAGLIO RING

Dark oval sard with finely cut profile portrait of the Goddess Minerva Athena, facing to right, wearing the ornate helmet and curled hair. Eighteenth century gold mounting; triple wire shank.

L. Elwyn

G. R. Jacobs

Mrs. G. Pier

J. Donnici

J. Galbraith

L. L. W. Steele

First Afternoon

66—TWO SMALL ROMAN INTAGLIO RINGS

76 Very small sard, engraved in almost microscopic manner with Wrestling Cupids. Work of first century A.D.; modern gold mounting. Also a profile portrait head of the Goddess Ceres wearing a wreath of wheat in her hair; eighteenth century gold mounting.

67—ROMAN INTAGLIO RING

100 First century. Oval translucent sard, exquisitely cut with a figure of a nude, helmeted warrior, with reversed shield and sheathed sword; in the act of surrendering. Shield of large dome type with head covering outer surface. Modern gold mounting.

68—TWO GREEK INTAGLIO RINGS

152 Very small oval sard, minutely engraved with a figure of a helmeted nude warrior with drawn sword, crouching behind an oval shield (Ajax). Another, a mounted Amazon attacking a nude warrior armed with spear and shield; another wounded lies under the horse; modern gold round wire mounts.

69—RENAISSANCE INTAGLIO SEAL

131 Oval translucent sard (of a texture resembling glass) carved with a youthful head of Dionysus, with long curled hair and thyrsus over shoulder (slight chip above head). Eighteenth century gold mount as a revolving seal.

70—ETRUSCAN INTAGLIO RING

132 Crudely engraved on reverse with a standing goat, tree and fore part of a sheep, enclosed in a fence. Without doubt the illustration of a forgotten fable. Eighteenth century gold mounting, with thin round wire shank.

71—ROMAN INTAGLIO RING

91 Second century A.D. A curious carving of Venus carried over the sea by a dolphin. Carved in plasma or green jasper. Eighteenth century gold mounting, with round wire shank.

First Afternoon

72—ANTIQUe GREEK INTAGLIO SEAL *(Signed)*

Oval sard engraved with a figure of an infant Hercules, seated on a cloud, grasping in either hand a coiled serpent, the stone is very translucent of a glasslike texture, but of a hardness unscratched by quartz. Eighteenth century gold mount as a revolving seal. After a design by Canova.

73—ANTIQUe GREEK INTAGLIO RING *L. V. L. Ease*

Oblong small sard engraved with a lion walking, to left, with infant Apollo playing a lyre on the lion's back. Under the group in Greek letters PLOTAPXOS EPOI. Thin modern gold mounting; round wire shank.

74—TWO ROMAN INTAGLIO RINGS *A. K.*

One, oval green quartz (the antique plasma), carved with a seated figure of Hercules stringing a bow. The other, head of Queen Omphale, wearing the lion skin of Hercules facing to right. Both mounted in modern gold settings. First to second century A.D.

75—RENAISSANCE INTAGLIO RING *C. J. Gordon*

Finely cut oval sard, after antique methods, of a group making an offering to the God Pan. Modern gold mounting; stamped 18-kt.

76—ROMAN INTAGLIO RING *C. H. Barnes*

First or second century A.D. Large oval translucent sard, exquisitely carved with a head and bust of the Goddess Ceres (Demeter) facing half to right, with cornucopia in front; loose drapery about shoulders and hair in roll held by a fillet. The cutting is very deep and brilliantly polished. Castellani gold mounting, exhibited in his collection of Roman Gems, Centennial Exposition, Philadelphia, 1876. Found at Torre del Greco.

First Afternoon

77—ITALIAN GOLD AND ENAMELED RING *J. L. Hote*

20

Florentine Renaissance style, of fifteenth century period. Body of the ring carved with male and female busts and other ornament and enameled in brilliant translucent enamels, set with a small high cabochon tourmaline and four minute rose diamonds. Probably made for exhibition purposes. A museum curio.

78—Two ORIENTAL GOLD RINGS *H. M. Jacobs*

45⁰⁰

Chinese ring of 24-kt. gold, very soft, not much worn; seal is the character "Freedom" or Liberty. Supporting dolphins at sides. Japanese ring; jade seal, engraved with Long Life emblem. Comic masks chased at sides. Inside engraved with "The Joy Wish." Has spring guard on inner side.

VANITY, BONBON, SNUFF AND CIGARETTE
BOXES

79—Two DUTCH SILVER VANITY BOXES *Mr. Elwyn*

6⁰⁰

Eighteenth century. Of very thin silver, decorated with scroll and floral engraving. One square, with rounded corners; the other hexagonal, with wave edge.

80—Two DUTCH ROUGE BOXES *C. Dinebner*

5⁰⁰

Early eighteenth century. Small casket-shaped boxes of copper gilt, with hinged interior covers over the rouge paste. Solidly made and decorated with repoussé work. (Cabinet curios.)

81—SILVER-GILT BONBONNIÈRE *J. L. Hote*

3⁰⁰

Heart shape, with hinged cover, chased in relief and reticulated. Cupids playing on musical instruments; scroll and bat wing border. Mother-of-pearl background.

First Afternoon

26. 1. 26. 1. 82—THREE SMALL BONBON BOXES

One, oval gold side box, brown sard top with intaglio portrait of a man, dark banded onyx bottom. Another, smaller, with mottled agate top and bottom. The third, oblong, with an intaglio of mythological subject set in the cover. Dark sard with enameled rim.

83—TWO DUTCH SILVER VANITY BOXES

Eighteenth century. Of very thin silver with embossed and engraved tops and hinged covers. One, square with round corners; the other, oblong.

7. 1. 84—THREE EAST INDIAN VANITY BOXES

The first, small octagonal with crude repoussé work filled in with enamel. Swing side handles and hook catch. The second, a round rouge box with slip cover, engraved with floral ornament and filled in with colored enamels. The third, a perfume tube, with similar decoration. Slip cover at end and ring for suspension.

85—FOUR SILVER BOXES

One, Dutch, in form of a slipper with engraved ornamentation and the sole hinged to form cover. Scratcher on heel. Another, oblong, of hammered silver, etched J. D. W.; ring for attachment to key chain. The third, a vanity box, with fancy enamel miniature on cover. Gilt lined. The last, a traveling pepper box with bright finish and of standing egg form.

86—THREE ENGLISH SILVER VEST POCKET SNUFF BOXES

One, in form of scallop shell. Another, oval, with rounded body to fit the pocket (Birmingham, 1811). The third, Dutch, with round body and hinged cover and slightly domed on both sides.

First Afternoon

87—Two DUTCH SNUFF BOXES

S. L. Rose

1600
Eighteenth century. One of horn, with silver rims and bottom. The cover inlaid with mother-of-pearl and embossed silver ornament (imperfect). The other, oval, with silver sides and bottom and cover of dark shell inlaid with the figure of a clown in pearl shell and engraved metal.

88—Two ENGLISH SNUFF BOXES

Louis Brown

1800
One, oblong, with embossed decoration of a view of Windsor Castle. Gilt lined. Date letter, Birmingham, 1839. The other, oblong, with rounded corners and engine-turned ornamentation on the cover and bottom. Date letter, Birmingham, 1855. Gilt lined.

89—Two DUTCH SILVER SNUFF BOXES

L. Elwyn

1610
One of thin silver, decorated with stellar engine-turning. The other, quite thin in form but of heavier construction, decorated with both engine-turned and engraved scroll. Bottom of straight line ribbing.

90—RUSSIAN SILVER SNUFF BOX

W

1500
With slightly rounded top. Engraved on all sides to represent a leather trunk with metal bands. Gilt lined and stamped: Moscow, 1887.

91—Two DUTCH SNUFF BOXES

C. B. Hall

1610
Eighteenth century. One, small oblong, the sides of mother-of-pearl mounted with silver rims. Has hinged cover. The other, vest pocket type, with shell top and bottom, crudely engraved with hunting scenes. Mounts of chiseled ormolu.

92—FRENCH ORMOLU BONBON BOX

L. Elwyn

1800
Eighteenth century. Round, with urn form sides, chiseled with rococo scroll and floral ornamentation and with odd engine-turning on the bottom. The cover, hinged, and containing under glass an ivory miniature of a young man with long curled hair and wearing court dress.

First Afternoon

93—TWO ENGLISH SILVER SNUFF BOXES

W. R. Jacobs

One, oblong, with rounded corners. Deeply chased with floral scroll design and engraved with presentation inscription on the inside. Dated 1854. The other, oblong, with oval sides and flush cover. Engraved 1891.

100
80
250
600
94—TWO SILVER CIGARETTE BOXES

Mr. Gumpert

One, oblong, with rounded edges and spring cover shaped to fit hip-pocket. Etched monogram on one side, and on the other, in relief, a crest. Motto and letters, J. D. W. Gilt lined. Made by Tiffany and Company. The other, early nineteenth century, Dutch. The sides chased. With hinged cover and swivel loop for attachment to chain. Shows traces of gilding.

95—DUTCH SILVER CIGARETTE BOX

Oblong form with rounded corners, hinged cover and top and bottom slightly domed. Cover engraved with scroll and floral ornament and in the center panel, the Heraldic Horse of Hanover. Sides and bottom with deep, straight line engine work. Raised thumb grip.

96—TWO SNUFF BOXES

L. Elwyn

One, oval, of Russian silver, with flush spring cover and the sides engraved with ivy vine and arabesque ornamentation. The other, round, of silver-plated copper, with slightly domed top and bottom and slip cover.

97—CHINESE SILVER PERFUME BOX

W. R. Jacobs

Oblong, with rounded corners and hinged cover. Top and bottom of very massive filigree work, with a raised rosette in center of the top. Sides of braided silver wire.

600
98—CHINESE SILVER CARD CASE

L. Elwyn

Native type, with end cover. The entire surface is chiseled and engraved with floral scroll ornamentation. Extra heavy metal used.

First Afternoon

99—TWO PERSIAN SILVER FILIGREE BOXES

50⁰⁰ One, oblong with oval sides, of fine filigree work over which is applied shot and cut polished silver ornamentation. Lined with thin silver sheathing. The other, copper, chased in arabesque and outlined with silver inlay. Has flush hinged cover.

100—LOW-GRADE PERSIAN SILVER SNUFF BOX

50⁰⁰ Oblong, with rounded corners, domed top, and hinged cover, the latter highly chased with floral and scroll ornamentation in relief. Remainder of the box is plain. Shows high percentage of copper.

101—TWO ENGLISH SILVER SNUFF BOXES

23⁰⁰ One, casket shape, with engine-turned centers and high relief chased moldings; gilt lined; letter date, Birmingham 1830. The other, oblong, with rounded corners; cover embossed with a scene from the life of Alexander. London, date letter, 1824.

102—ENGLISH SILVER SNUFF BOX

9⁰⁰ Oblong, with rounded corners, engine-turned top and bottom and ribbed sides. Raised chased thumb grip. George III period. Letter date, Birmingham, 1782. Name plate. Not engraved.

103—TWO RUSSIAN SILVER SNUFF BOXES

10⁰⁰ One, oblong, with rounded corners, inlaid with niello, and view of antique buildings on the cover; checkered pattern on sides. Moscow 1889. Another, smaller, inlaid with niello. A trophy of arms and buildings on the cover. No mark, probably of Tiflis origin.

104—ROMAN SILVER SNUFF BOX

6⁰⁰ Thin oblong shape, with rounded corners, inlaid with niello. The cover decorated with a view of a church and ecclesiastical subjects in panels at the sides.

First Afternoon

105—GOLD SNUFF BOX

Oblong, with round sides of red gold decorated with floral designs in relief in yellow gold. The cover contains a miniature landscape painting in translucent enamel over an engine-turned gold background.

125⁰⁰ 106—FRENCH GOLD BOX

Small flat vest pocket size, with grooved sides, flush cover and raised thumb grip. Decorated with engine-turning and chased floral ornamentation.

37⁵⁰ 107—DUTCH SILVER-GILT BOX

A cast reproduction of an antique. Oval wave edge outline with straight back, hinged cover and decorated with both engraving and line engine-turning.

13⁰⁰ 108—VIENNA SILVER SNUFF BOX

10⁰⁰ Massive oblong box with wave edge outline and the cover and sides chased in high relief with floral scrolls. The bottom engine turned. Gilt lined. City date mark, 1858.

60⁰⁰ 109—TWO NINETEENTH CENTURY VIENNA SILVER SNUFF BOXES

One, flat, vest pocket size. The cover engraved with floral and bird ornamentation and enameled in blue and black. Bottom engraved with floral scroll. Gilt lined. Another of casket shape, with flat top, decorated on all sides with engraving and engine-turned work. Gilt lined.

110—TWO FRENCH SILVER SNUFF BOXES

30⁰⁰ One inlaid with niello. Oblong form, the cover decorated with a finely executed miniature of a group of peasants dancing. The body of box decorated with a vine scroll with niello background. The other larger, with a picture of a group of five figures. The body of box decorated with scroll and link arabesque. (Early nineteenth century.) Both gilt lined.

First Afternoon

111—TWO DUTCH SNUFF BOXES

L. Ellingsen
1752 Eighteenth century. One, oval, with Amsterdam mark. Sides and bottom of polished silver, top of cover with mother-of-pearl panel and in center a miniature bronze bas-relief of a family group and two dogs. Parts of bas-relief are gilded. The other, round, gilt-bronze with engine-turned and chased ornamentation. Inlaid in cover is a miniature landscape.

112—THREE FRENCH SILVER SNUFF BOXES

L. Ellingsen
2161 Nineteenth century. Small vest pocket type. One with raised oval medallion of group on cover. One, an engraved landscape, with sides and bottoms decorated with engraving and engine-turning. The third, oblong, engine-turned and with gilt scroll ornament. 1800-1820 period.

113—THREE SILVER ROUGE BOXES

L. Ellingsen
115 The first, Dutch, in form of a trunk, repoussé with running deer and scroll relief; the second, repoussé with woman and cow, and two lovers with clasped hands over an altar, the third of octagonal hassock form, engraved Y. B.

114—TWO EGYPTIAN SILVER TOBACCO BOXES

L. Ellingsen
602 One of octagonal oblong form, repoussé with a group of musical instruments and scroll in high relief, shows traces of gilding. Another, large and heavy, of vest pocket type. Plain polished surface.

115—TWO PORCELAIN ROUGE BOXES

John L. Hale
702 One, urn shape with cover, mounted in ormolu, and decorated in colors with Watteau groups. Inside, a half-length figure, "Muse of Poetry." The other of triangular form with ormolu mounts, and panel of figures, in sepia red, with borders of gold-line tracery on all sides. Inside of the cover, a bouquet of wild flowers.

First Afternoon

12.0
116—FRENCH BONBON BOX

Round, with slip cover, of cardboard sanded with powdered iron and mounted with ormolu rims. The cover with a pressed wood portrait, in profile, of Napoleon, facing right and wearing the uniform of First Consul.

20.0
117—THREE SMALL ORIENTAL BOXES

One, pointed oval, with hinged cover and end handles. Chased in relief with fish and arabesque ornamentation filled in with enamels. One, of silver, with curved outline and flat back. Embossed in high relief with a mythological animal and crude scroll. The third, copper, with a figure of a seated man, smoking, chased in relief in a panel on the cover.

14.0
118—TWO FRENCH OLIVE WOOD BOXES

One, round, lined with tortoise-shell. The cover is set with a gilded galvano-electro deposit embossed medallion of Napoleon as First Consul. About 1840. The other, smaller, with accolated portraits of Napoleon and Marie Louise. Taken from the marriage medal.

7.50
119—TWO FRENCH PORTRAIT BOXES

One, round, turned from olive wood and lined with shell. In the cover is a gilded galvano-electro deposit portrait of Racine, from the memorial medal. The other, of dark shell, with a gilded, pressed paper medallion of Louis Philippe. About 1840.

120—SCOTCH SILVER-MOUNTED “MULL”

Highlander's snuff box made from a curved ram's horn with silver rim and hinged cover, set with an oval dome top translucent sardonyx. Native work (not stamped with date letter or thistle).

Size, 3 inches by 2½ inches.

First Afternoon

121—TWO SAILOR SNUFF BOXES

600 One, French, with silver rim and shell top and bottom. The cover inlaid with a silver medallion of anchor-flukes, and pulley blocks, in relief, with pearl shell washers, lead shot and wire work. Stamped with French letter date of 1724. Another, of walrus ivory with metal ends, crudely carved on both sides. Portrait and a reclining Venus.

122—SWISS CARVED IVORY SNUFF Box

600 Oblong, carved on top and sides in cameo relief, with group of deer, hounds and landscape with stained background and lead lining.

123—TWO SMALL ORIENTAL BOXES

600 One, an Egyptian lady's beauty box in fire gilt and chiseled bronze with arabesque scroll ornamentation. In three compartments and fitted to hold lip rouge, kolin and perfume. The other, Chinese, of gilded bronze with ornamentation in relief. Originally jeweled, one stone remaining in setting.

124—TWO ORIENTAL SMALL BOXES

800 One, Persian, of thin silver. The cover with relief ornamentation of pomegranates, flower and scroll designs; the bottom engraved with the Persian lion and peacocks. The other, an oval box, Hebrew, the cover with high relief ornamentation of clouds, sun-rays, doves, twin hearts, serpent circle and clasped hands. On either side, a walled town on a rock.

125—TWO SMALL ORIENTAL BOXES

600 One, Turkish silver, stamped with the sultan's cipher. The cover embossed in high relief with a trophy of arms and scrolls. The other, very finely ornamented hexagonal Japanese box, gilded and ornamented with a landscape. Greek key borders filled in with niello. Heavily gilded over a bronze base. Signed with three characters on the bottom.

First Afternoon

126—EIGHTEENTH CENTURY SAILOR'S BOX

J. S. Morris

From a root, with crudely cut heraldic arms and motto on cover. Metal ends, one missing. Oval name plate engraved, J. E.

10⁰⁰ 127—SPANISH IVORY ROUND SNUFF BOX

J. C. Lehman

Lined with tortoise-shell. The top has an ivory miniature, bust portraits of a man and woman in costumes of the early eighteenth century. In field over the portraits, "Vnidad Simbolica," and signed on right, "Piotoan fct 1838 J."

5⁰⁰ 128—ANTIQUE ITALIAN SNUFF BOX

L. Ellington

Eighteenth century. Oval, of mottled yellow marble, mounted in silver gilt. The cover is encased in a reticulated and chiseled silver casing, a River God with attendants. Rococo scroll border.

6⁰⁰ 129—ANTIQUE ITALIAN SNUFF BOX

A. S. Gumpert

Eighteenth century. Oblong octagonal, of a dense reddish slate, encased in a reticulated and chiseled frame of silver gilt, on the cover, two lovers and Cupid with floreated and scroll border. Sides also encased with silver, scroll pierced.

16⁰⁰ 130—TWO FRENCH AMBER SHELL SNUFF BOXES

J. L. Knobell

Eighteenth century. The first, round, of very translucent amber shell inlaid with gold medallions of Louis XVI and Queen, surrounded by a narrow oval border, gold stars in field and a round border. Edge, sides and bottom inlaid with gold stars and chain design. The second, oblong, inlaid with gold stars and floral ornaments (one end missing).

5⁰⁰ 131—VERNIS MARTIN SNUFF BOX

Eighteenth century. Oval, and lined with shell. Olive green ground decorated with two children and a dog. The sides and bottom with landscapes. Rare and beautiful specimen.

First Afternoon

MINIATURES

132—THREE MINIATURES ON IVORY

15⁰⁰ One, a portrait of a Dutch lady in a blue costume; early eighteenth century; oval bronze frame. One of a lady in white and blue wearing pearls in hair; Louis XVI period; gilt wood frame. One a lady in purple; early Victorian type; landscape background.

133—TWO MINIATURES

9⁰⁰ One of a man wearing a Dutch costume of early seventeenth century in oil colors on an oval brass plate. Wood frame. The other on ivory, of an English dandy, period of George IV. Oval wood and metal frame.

134—IVORY MINIATURE

5⁰⁰ Early nineteenth century. Oval ivory miniature of a man in uniform, half length, with long flowing yellow hair, plaited at the back. Mounted in a gold rim, to be worn as a locket.

Size, 2 $\frac{1}{4}$ by 1 $\frac{5}{8}$ inches.

135—SIX ANTIQUE MINIATURES

15⁰⁰ Four on metal plaques, in oil colors, two of men and two of ladies in sixteenth and seventeenth century costumes. Not framed. Two on parchment in colors, religious subjects. Small ornate wood frames, apparently looted from an altar decoration.

136—PAIR OF ANTIQUE MINIATURES

10⁰⁰ Painted in oil colors on small oval copper plaques. Italian bust portraits of a man and woman in costume of seventeenth century. Square wooden frames painted black.

137—TWO IVORY MINIATURES

16⁰⁰ One, bust portrait of a lady in a dark red velvet dress (period 1850) and with hair puffed and arranged low. Square wood frame. The other, oval, in First Empire costume, several strands of blue beads around neck and with hair in roll on top of head. Originally in pocket frame of period. Outer leather cover missing.

First Afternoon

138—IVORY MINIATURE

John Zapp
818 Half-length portrait of a lady facing right, seated in a chair and wearing costume of George III period. Signed: T. Zapp. Bronze rim, mounted in a stamped leather flat frame.

Size, 3 by 2½ inches.

139—TWO ANTIQUE MINIATURES

F 21 One, bust portrait of a lady, painted in oil colors on copper. Oval carved wood frame. The other, also on copper, bust portrait of a lady, with pearl necklace and pendent earrings, in costume of early eighteenth century. Narrow oval wood frame.

140—IVORY MINIATURE

10 15 Bust portrait of Mme. Lebrun (Vigée). Full face, with loose fluffy hair, white cap and flowing collar. Oval bronze frame.

Size, 3 by 2½ inches.

141—MINIATURE PORTRAIT OF LOUIS XVI

17 Half length, facing left, in court costume and with curled white wig. Landscape background of fleur-de-lis and forest. Narrow silver rim with loop for suspension. "Roi" in very small letters, to right near rim. Bronze back, clinched under rim.

Diameter, 3½ inches.

142—THREE FRENCH FANS

30 00 Painted on parchment, with pierced and inlaid mother-of-pearl sticks. One with original bullion and silk cord and tassel. Period 1840-1870.

143—FRENCH FAN

7 2 First Empire period. Made from thin section of giraffe bone. Delicately saw-pierced from both sides, giving it a lacelike appearance. Owing to fragility of the material, very few perfect examples of this type of saw-work have come down to the present time.

Length, 7½ inches.

First Afternoon

144—BUREAU CLOCK AND JEWEL CASE

M. Chaper

The former, a large Swiss movement in nickel watch case. Open face. Engraved on back J. D. W. In outer leather clock case with easel back; applied silver ornament on front. The latter, in form of a shallow cup with loose cover. Subject, "The Adoration of The Magi." Maker, A. Brosset, Tours.

145—NINE MISCELLANEOUS OBJECTS

John Baker

150 ⁵⁰ Pair of Dutch silver menu holders. Miniature bronze bust. Antique Chinese enameled miniature vase. Silver tea strainer with ivory handle (damaged). Antique Hindu small brass cup (lacks bottom). Damascened steel paper clip. Silver needlecase. Antique brass seal.

146—UNMOUNTED ETRUSCAN SCARABÆUS

(400 B.C.)

150 ¹⁵⁰ Small oval scarab in polished banded agate; faint outlines of the beetle on top and sides. Engraved on reverse with a nude figure of Mars facing to right, with his warlike emblems in the field. Would make a fine seal ring or scarf pin.

147—EGYPTIAN SCARAB

John Baker

150 ¹⁵⁰ Large, pale green, with cartouche inscriptions; fine.

148—EIGHT EGYPTIAN SCARABS

250 ²⁵⁰ Small scarabs, all inscribed; one flat seal; good lot.

149—EIGHT SCARABS

120 ¹²⁰ Modern scarabs, dark green (one brown). ¹¹ ¹¹

150—EGYPTIAN SCARABÆUS BROOCH

160 ¹⁶⁰ Large antique scarab of dark olive-green color; modern gold mount with lotus and serpent on either side, of Oriental workmanship.

Size, 1 1/8 inches by 1 inch.

First Afternoon

JEWELRY, AMULETS, NECKLACES AND OTHER
OBJECTS OF PERSONAL ADORNMENT

151—CHINESE PENDANT

1207
Large pendant of pear shape cut from a brilliant piece of Queensland opal matrix, mounted with a gold loop in form of a coiled three-claw dragon.

L. Ellingsen

152—THREE SPECIMENS OF ANTIQUE CHINESE JEWELRY

702
Filigree gold brooch of a flying bird, inlaid with minute sections of kingfisher feathers; resembles enamel in appearance. Also two hairpins of gilt metal with ornate boss tops of scroll and leaf design, inlaid with kingfisher feathers.

Mrs. J. Morris
Length, 2 $\frac{1}{2}$ inches.

153—UNMOUNTED INTAGLIO

186
Oval translucent sard. A warrior, in helmet and body armor with large dome-shaped shield, stands beside a horse. A semi-nude woman rushing to embrace a tall funeral urn, standing in front of a small temple or tomb. Cupid with reverse torch stands to left of the urn. Probably illustrating an incident of the Trojan War.

John Vale

Size of oval, 1 $\frac{1}{4}$ inches by 1 inch.

From the Poniatowski Collection.

320
154—GOLD AND ENAMELED WATCH

Gold watch, decorated with colored enamels and set with half pearls, by Dochene, Geneva. Lever escapement, key wind, and has separate outer three-part "magic case," permitting the watch to be used either as "open face" or "hunting case." Period 1860-70. (Enamel of inner case chipped.)

155—GOLD WATCH

Heavy double case. By Stephen Van Wyck, New York, about 1800. Early Directories mention Stephen Van Wyck, 1796-1803, 275 Pearl Street. Verge movement. Dial chipped and hands broken. In outer case several thin paper advertisements of last century watchmakers.

First Afternoon

156—SWISS "EXHIBITION WATCH"

25⁰⁰
Gold. By Bovet, of Fleurier, Switzerland, a famous maker of "exhibition watches" for the Chinese market. Key wind, duplex movement and split second. Still in running condition. Crystal back and front. Gold case set with split pearls on both sides.

W. R. Davis

157—WATCH DIAL AND TWO WATCHES

15⁰⁰
The first, by Jacquet Droz of Paris, about 1780. One of the latter, gold, with maker unknown, but Swiss. The other, English silver bull's eye of George II period, date letter uncertain. Outer case embossed with "Rebecca at the Well." Original hands. By Joseph Miller.

John Waley

158—FOUR CHINESE CHARMS

6⁰⁰
Two silver gilt and enameled pendent slides, embossed on both sides with the Sacred Bat, the wings and body outlined in colored enamels. Also two antique bronze medallion pendants of cast bronze, emblems of "Happiness and Long Life."

Mrs L. L. Parsons

159—FOUR SPECIMENS OF ANTIQUE JEWELRY

8⁰⁰
Two human hair bowknot brooches and a pair of pendent seed pearl earrings, set with small rhinestones.

John Waley

160—FOUR SCARF PINS

7⁰⁰
Oval gold-chased figure of a griffin. Small horseshoe, set with minute half pearls. Small cabochon pear-shaped turquoise and a cameo Indian head of banded jasper.

E. L. Perard

161—FOUR MASSIVE FOB SEALS

17⁰⁰
Extra large triangular seal of yellow Spanish topaz; faces not engraved; heavy rolled gold mounting. One of clear rock crystal, silver-gilt mounting. Two others, one engraved, sards mounted in silver gilt.

John Waley

First Afternoon

162—NINE WATCH CHARMS

Attached together is a lot of miscellaneous small objects. A rare 20-frances gold Napoleon, 1812. Religious medals. Japanese metal demon, miniature storm shoe in crystal. Small gold heart locket set with a minute diamond. And other styles.

163—TWO EIGHTEENTH CENTURY LETTER SEALS

Silver, of watch charm variety. One revolving double seal engraved with crowned monograms on both sides; folds into a scallop shell. The other, of book form, contains a double seal with name and crowned monogram.

164—TWO LOW-GRADE GOLD LOCKETS

Large oval locket, engine-turned sides, chased rim, box and glass inside, small space for hair in back. Engraved "Hester." Another, smaller, extremely thin gold, wave edge outline, engine-turned and chased ornament. Box inside and spring lid.

165—THREE GOLD AND SILVER PENCILS

One, a very large telescope pencil with ring for suspension. Another with three colored leads, black, blue and red, each with separate control. The third, gold, for both pen and pencil.

166—TWO PAIRS ANTIQUE EARRINGS

Large pendent Oriental earrings of low-grade gold set with paste gems and small baroque pearls.

167—FOUR PAIRS OF ANTIQUE TURKISH EARRINGS

Pendent drop of brown pear-shaped sards, set with small baroque pearls and paste gems. Mountings of low-grade gold.

First Afternoon

168—THREE PAIRS SPANISH EARRINGS

John Daley
15⁰⁰ Pair of hoop earrings of gilt metal, set with small baroque pearls and paste emeralds. Pair of gold pendent tassel earrings. Another pair with oblong polished garnets, crystal and baroque pearls.

169—TWO PAIRS OF JODHPUR LADY'S EARRINGS

John Daley
5⁰⁰ Massive silver, worn by the women of the upper castes. Starlike center, set with brilliantly colored paste gems, and large pendent bells to which are attached numerous small ball ornaments. Another pair, of silver, with a domed center boss surrounded by star design of small balls. Pendants similar to preceding. The ear tubes of large size, in which slides a safety cover.

170—TWO PAIRS OF EAST INDIAN EARRINGS

John Daley
3⁰⁰ A very large pair of hoops of base metal gilt, heavy wire, on which slide bosslike beads of filigree, set with paste gems. Another pair, of low grade silver, with a button-like boss of filigree and ball. Wire pendants.

171—TWO PAIRS OF EAST INDIAN EARRINGS

John Daley
3⁰⁰ One, of star form bosses, set solid, with paste back rhinestones on low-grade silver. The other of base metal pendants set with paste gems and turquoise in box settings.

172—PAIR OF EAST INDIAN EARRINGS

John Daley
4⁰⁰ Very ornate, of basket design, with a star in center, suspended to oval loops. The body is of gilt metal covered with strands of minute seed pearls, small baroque pearls in star pattern, and paste diamonds in box settings.

173—GROUP OF ORIENTAL ORNAMENTS

John Daley
3⁰⁰ A star-shaped pin set with brilliants; and four pairs of ornamental objects strung on tasseled cords, two of the pairs agate, one turquoise-blue glass and one green glass, and one formed of ivory, mother-of-pearl and other materials.

First Afternoon

174—EAST INDIAN PENDANT

Mac Art Lorenz

812 Of irregular oval form, filigree silver and shot work. In the center is an oval dome top of translucent agate surrounded by low-grade turquoises in box setting. Ring and loop at top for suspension.

175—SAINT GEORGE JEWEL

202 Equestrian figure of St. George Slaying the Dragon; modeled figures enameled in colors on low-grade gold. Small chain for suspension; links set with small garnets. Probably of Russian origin.

176—TURKISH GOLD BRACELET

W. G. Worcester

500 Flexible bracelet made of double coil links, woven of fine gold wire, after antique methods, with a conventional four-leaf flower at ends. Massive square knob clasp, with large shot bosses at sides and top. Superior workmanship.

177—LARGE CAMEO BROOCH

Caridaciscer

450 Of five figures on a clouded background, mounted with gold rim decorated with leaves and acorns. Scratched on back, "The King Lear," and name, "Schmols."

178—CAMEO BROOCH

500 Of four figures in antique costume, with landscape background. Gold-mounted for either pendant or brooch.

179—TWO SHELL CAMEO BROOCHES

270 One, a bar with subject, "Procession of Neptune and Attendants." Ornamental gold mounting. The other, oval, of children and landscape. Very thin gold mounting.

180—WASHINGTON CAMEO

780 Bust portrait of George Washington. Exquisitely carved in yellow-tinted shell, facing to right. Draped Roman toga over his shoulders and curled hair tied with ribbon. Thin gold mounting and pierced crown loop.

First Afternoon

181—TWO SHELL CAMEO BROOCHES *J. S. Gordon*

One, with a finely cut head of Flora to right. Thin gold rim with pin, low grade gold. The other, smaller, very finely cut head of Minerva with crested helmet. Gilt metal mounting.

182—TWO SHELL CAMEO BROOCHES *John Weller*

Ovals, in white on dull background of landscapes, mounted as brooches in low-grade gold.

183—FOUR ROMAN INTAGLIOS *J. S. Norman*

Portraits. Oval, engraved with a profile head of Julius Caesar to left, unmounted. Deep-cut head of Socrates; modern gold rim, probably from a seal. Two others, smaller, unmounted.

184—GREEK GOLD DIADEM *Other Conn Currier*

Thin long oval plate of very soft pure gold, faintly embossed with lines and inscription. In center an oval polished sard insert in box setting. Quite a number of these head bands were found at Kertch in the Crimea, during the excavations conducted by the Russian Government.

Oval, 12 3/4 x 1 5/8 inches.

185—TWO ANCIENT EGYPTIAN CHARMS *Mr. Chayat*

Silver figurine of the Lion-headed Goddess (Bast) and a very small gold Ibis crowned with loop at back.

186—RUSSIAN SILVER "PECHAT" *M. M. Kline*

Key-shaped handle, with hinged seal engraved with a crowned entwined cipher monogram. Folding into the handle is a pipe rammer, ear scoop, toothpick and nail-cleaner.

First Afternoon

187—FOUR MISCELLANEOUS OBJECTS

Maltese cross pendant of filigree silver and shot work, set with foiled back garnets, small turquoises, and in the angles four coral beads; thin silver neck chain attached. Pair of small low-grade silver turban fibulæ and a Turkish horse ornament of thin silver embossed with Star and Crescent and jingling pendant attached.

188—TWO MOORISH FIBULE

Pair of ornate turban pins, of triangular form with scroll tops, decorated on both sides with filigree wire and enamel. Set with three pear-shaped flat corals in box setting. This part is of apparent great age. At a later date, loops at tops and long pins and loose open rings (the ends set with corals) have been added of base metal. One has been repaired with a French franc dated 1866.

189—LARGE MOORISH FIBULA

Circular in form, decorated on both sides with filigree work filled in with colored enamels. Border and cross sections of large flattened shot, and set with five round crudely cut corals in box setting. Pin loop at top to hold the fibula in place. Coral inlay. Low grade silver, showing traces of gilding.

190—SPANISH TOPAZ BROOCH AND BOX

The former a large faceted topaz, nearly colorless, mounted in a crown setting of silver gilt. The latter an oval bonbon box, faceted paste amethyst surrounded with rhinestones set in cover of a hinged gilt metal box with glass back.

191—SEVENTEENTH CENTURY SPANISH RELIGIOUS AMULET

Curious locket shape, with miniature painting in colors on glass, done in the reverse, front, the members of the Holy Family; obverse, the Virgin and Child. Both very carefully painted. Massive frame of chiseled silver gilt. Inside the frame is a manuscript in Latin and a printed Spanish religious document of Pope Alexander VII. Period 1655-1667.

First Afternoon

192—ITALIAN RELIGIOUS AMULET

9 20

An octagonal carved and engraved rock-crystal plaque with an oval cavity in center, covered by a gold medallion of the Holy Family in relief. Gold rim, with twisted ribbon border and loop for suspension.

David Belasco

193—PAIR OF MOORISH BELT ORNAMENTS

14 75

Half oval form of gilt metal, chased with geometric and scroll arabesque, with small metal jingles attached and pierced for sewing.

Rosenbach Co.

194—EARLY SPANISH ROSARY

10 00

Locket-shaped amulet, with crude religious miniatures on both sides; frame of crudely wrought silver. Small irregular garnet beads and small metal charms strung with the beads.

David Belasco

195—SPANISH SILVER AMULET

12 00

Carved silver locket-shaped charm or reliquary with glass sides. Attached to a silver chain of alternate sections of link and folded bar.

La Normandie

196—THREE EMBOSSED METAL BOOK COVER INLAYS

50 00

Oblong gilt-copper plate, embossed with many figures in antique costumes. Inscribed on upper edge, "HIPPOCRATE REFUSE LES PRESENS D'ARTAXERCES." Two others of religious subjects.

C. Winkler

197—PAIR OF EGYPTIAN DANCING GIRL'S BREAST ORNAMENTS

25 00

Domed, leaf-shaped silver plaques. The surface outlined with cloisonné wire and green enamel and overlaid with two five-point stars of carved corals in box settings, and numerous foiled paste gems. Three connecting chains and pendants of small coral beads. Long hooks on backs for attachment to dress.

La Normandie

Size extended, 7 by 3½ inches.

First Afternoon

198—MARWAR LADY'S TORQUE AND EARRINGS

15c *Marwar*

Massive slipper neck band tapering toward the back, ending in cone-tipped hooks, and with a connecting wire loop. Front decorated with paste gems in box settings. Surrounding this is a heavy flat band from which are suspended numerous round bells and crescents. Weighs about a pound. Pair of earrings to match.

199—MOORISH DANCING GIRL'S TORQUE

30c *Moorish*

Heavy twisted wire of base metal with crude hoop clasp from which are suspended numerous short chains with jingles of crescent and triangular form and coins.

200—FOUR EAST INDIAN ANKLETS

31c *4 East Indian Anklets*

One made of six strands of oblong faceted buttons woven on a cord with loop and knot fastenings. Another of hollow metal, slightly decorated with filigree, hinged joint and pin clasp, and a pair of flat band silver, decorated with filigree and shot work. Open ends, to be bent on the wearer.

201—THREE EAST INDIAN SILVER ANKLETS

32c *3 East Indian Silver Anklets*

Pair of very old open-end bands, decorated with high pyramid knobs and filigree wire, and one of flexible woven wire, with animal head ends, fastened with a screw pin.

202—ANTIQUE JODHPUR SILVER ANKLET

33c *Antique Jodhpur*

Six very heavy button knobs, with double loops, strung on cords which terminate in loop and knot fastenings. The knobs are made of minute silver shot, with loops, and attached to concealed wire frame.

203—THREE EAST INDIAN SILVER TORQUES

34c *3 East Indian Torques*

50c A pair of massive round wire neck bands, crudely engraved, bent on the neck to be worn for life and fastened with hook and eye. Another, consisting of four double cylinder sections. The cylinders of light weight with closed ends, ornamented with curved line chasing and heavy eye at either end. The cylinders are strung on native cord wound with colored thread, with loop at one end.

First Afternoon

Karkhur

204—TWO STRINGS OF ANTIQUE BABYLONIAN BEADS

75⁰⁰ Of stone, mottled glass, glazed pottery, Japanese metal, cloisonné and Chinese clouded amethyst. About eighty beads in the two strings.

205—EGYPTIAN MUMMY BEADS

14⁰⁰ Four long strings of small colored pottery beads, both glazed and dull. In the strings are the eye, hand and other emblems.

206—EGYPTIAN MUMMY BEADS

10⁰⁰ Four long strings of bright glazed and dull colored pottery beads with several curious emblems. Small beads between the long ones to give the strings greater flexibility.

207—MUMMY BEAD NECKLACE

8⁰⁰ A band necklace of dull blue; small cylindrical beads; modern stringing. Similar to preceding.

208—ANTIQUE VENETIAN BEADS

6⁰⁰ Necklace from Central Africa made of sixteenth century Venetian trade beads, crude forms, both round and cylinder, of mixed colors. About two hundred beads and a minute Carthaginian doll of lead.

209—ABYSSINIAN BEAD NECKLACE

10⁰⁰ Long string of semi-translucent cobalt-blue glass beads, of faceted cylindrical form, on a string twisted from native cloth; 130 beads.

210—FIVE NAPLES CORAL NECKLACES

20⁰⁰ Made from the small rough branches, broken in small pieces and drilled. On strings, the kind worn by the children of Southern Italy. In original condition.

First Afternoon

211—STRING OF AMBER BEADS

Amber Beads

22⁰⁰ Necklace of thirty-nine graduated Baltic amber beads with two cylindrical ones that screw together to form a clasp.

212—ORIENTAL DANCING GIRL'S NECKLACE

45⁰⁰ Of oblong amber beads ranging in color from light yellow to brown. The necklace is made of fifty-two oblong beads and a cylindrical center, to which is attached a bullion thread tassel. Strands ending in small amber beads. Has, also, two similar tassels attached about nine inches from the center on either side.

213—THREE STRINGS OF TRADE BEADS

Trade Beads

49⁰⁰ One of opaque coral-red glass beads together with a few faceted, of deep blue. European trade beads of early eighteenth century period. Also two African necklaces made from red and purple seeds or small nuts.

214—FORTY EUROPEAN STONE BEADS

European Stone Beads

50⁰⁰ A graduated string of thirty-two translucent wine-colored carnelian beads, two of banded agate and seven of opaline glass.

215—EAST INDIAN NECKLACE

John W. Bailey

35⁰⁰ An exquisite piece of Indian jewelry, consisting of six large faceted amber-tone agate beads, capped on both ends with gold filigree and shot work; also smaller beads of gold shot. Between the gold beads is a section of about half an inch containing eight strands of minute seed pearls. The ends terminate in chain and hook clasp. The filigree and shot work are of microscopic fineness.

216—ANTIQUE EAST INDIAN NECKLACE

John W. Bailey

20⁰⁰ Consisting of fifteen irregular large amber beads capped on both sides with thin silver hemispherical cups. Between every two is a smaller bead of silver shot work. The ends terminate in slender filigree silver cones.

Length, 22 inches.

First Afternoon

217—MOORISH ENAMELED SILVER NECKLACE

300
An oddly made piece of jewelry, consisting of fifteen hollow filigree spheres enameled in crude colors. Button eyes at tops and linked to a thin silver chain.

Length, 31 inches.

218—ORIENTAL CORAL AND SILVER NECKLACE

900
The center of embossed and filigree cylinder, an inch in diameter and three inches long, with three filigree pendants attached. Also, six large embossed melon-shaped beads. Between these are six strands of small red coral beads, which are drilled off centers and give a mass effect to the strands. The ends consist of slender filigree silver cones.

Length, 30 inches.

219—ORIENTAL SILVER-GILT NECKLACE

600
Long double strand of links brazed together with minute filigree rings, and to keep chains apart there are four filigree stars. The chains are hinged by filigree stars to a center cylinder of base metal, an inch in diameter and three inches long covered with filigree and shot work and set with irregular cut turquoise and garnets. Pendant on cylinder is six filigree stars.

Length, 30 inches.

220—ANTIQUE EAST INDIAN GOLD COLLAR

600
Curious neck band, consisting of twenty-five square box forms made over triple tubes. Upper surface decorated with filigree shot work in diamond design. Reverse of nine diamond forms in a filigree rim. Clasps of truncated pyramid, also decorated with filigree and shot work, the clasp of the antique sliding cylinder type, strung on three threads. A museum specimen.

Length, 13 inches.

221—ANTIQUE EAST INDIAN SILVER NECKLACE

1200
Consisting of six strands of large beads alternating with shot-work beads. The ends are triangular, filigreed in leaf design, and retains original native cord strings, of plaited thread.

Length, 12 inches.

First Afternoon

222—ORIENTAL SILVER CHAIN NECKLACE

W. Crooker

766
Five strands. Two of round links and three of eight side
bosses, made of flattened wire attached by double bar links.
The ends are triangular; rim filled with flattened wire
scrolls. Crude hook clasp.

Length, 20 inches.

223—CAMEL DRIVER'S NECKLACE

Mr. Thawar

376
Jingling necklace of elongated diamond-shaped silver beads
alternating with links holding two small round bells. Pen-
dent from the center is an antique type of horologe or
sundial of silver with folding pointer.

Length, 24 inches.

224—Two DANISH SILVER CHAIN COLLARS

Mr. P. Læsø

1200
One consisting of eighteen strands of small round links,
with center boss of oblong form, set with colored paste
gems and pearls, on a filigree backing. Clasps open on
each side of boss. Another, smaller, of fourteen strands of
chain. Gilt and filigree boss, set with paste gems.

225—Two TIGER HUNTER'S CHARMs

Mr. Smidt

32
Necklet of five strands of small silver chain. The pendant,
a silver boss with filigree front, and projecting from the
boss are two very old tiger claws, in a silver frame. Also,
a very old cloth collar, to which are attached six low-grade
gold, pierced and crudely engraved bosses.

226—Two BYZANTINE MONK'S CHAINS

Ward C. Anderson

1012
Long silver chain of heavy link, with a double-armed hollow
cross. Space inside of cross for relic. The other, of
carved aromatic wood beads, attached to a very old bronze
cross with figures in relief. Inscription in Russian char-
acters on both sides.

First Afternoon

Mrs. Loewy

227—PAIR OF EGYPTIAN SILVER BELT CLASPS

15.00

Massive filigree of twisted wire, circular in form, enclosing a star, with small bosses in center of each, and one over the hook. Small bangles in series of three, attached to each side. Ornamented with carved corals in box settings.

Length, $7\frac{1}{2}$ inches.

228—PAIR OF CIRCASSIAN BELT CLASPS

20.00

Formed from flat rectangular plates. The obverse of cloisonné enamel with ornamentation in pale green and yellow; the centers outlined, in fine work, with Russian eagles. Slide hook clasp.

4 by $2\frac{3}{4}$ inches.

229—BEAD NECKLACE

24.00

Strand made from seventeen Roman millefiori glass, both round and cylindrical form, eighteen carnelian, alternating with small modern gold beads. S-hook clasp.

Length, 17 inches.

230—LOT OF ANTIQUE BEADS AND CYLINDERS

17.00

A string of opaque colored glass and banded agate beads, Syro-Roman period. Three antique cylinders, Egyptian, Babylonian; of steatite, hematite and translucent agate.

231—AFRICAN NECKLACE

5.00

Described by Mr. Wright among his curios as a "String of African Beads," without more definite information; a collection of about sixty (one or two missing) tassel-shaped units, uniform in size and shape, apparently some natural objects, of about the consistency of the dried "sharks' eggs" found commonly along the American Atlantic coast, strung on wire loops and with a pendant formed of four of them in star shape.

First Afternoon

232—VERY OLD EAST INDIAN BELT

A. Blackbourn

Red silk trimmed with bullion braid. Decorating the front are three flat gilt metal plates, with pierced and chased ornamentation, and four high square bosses, set with many-colored paste gems. Between the metal plates are many strings of minute seed pearls. Numerous small jingles swing from lower edge, and the belt is lined with native printed cloth; the body of the belt is paper, on which is writing in native character. Tie cords of plaited yellow silk.

233—EAST INDIAN BELT FRONT

J. J. Norrman

Seven temple outline plates, hinged together, the outer surfaces decorated with minute shot work and raised bosses set with small Oriental rubies and turquoises. The center section contains a small gray jade oblong plate. The lower edge is hung with numerous small jingles. A museum specimen.

234—EAST INDIAN GIRDLE

W. J. Norrman

Consisting of eight inverted keystone-form silver disks, covered with very fine applied shot work and ornamented with flat cut small colored gems and turquoises. Pipe loops at the top and strung on a plaited silver wire chain. Numerous silver jingles on lower edges. A valuable specimen.

235—ANTIQUE MOORISH GIRDLE

W. Prokter

Center plates of square form with mosque outline tops, decorated with shot filigree and green enamel, and crudely cut corals. Connecting the large plates are three rows of thin silver bosses connected by wire rings. Triangular ends with loops for cords and set with coral.

236—EGYPTIAN GIRDLE FRONT

Mrs. Garnett

With bosses of gilt base metal set with paste gems, attached to a ribbon of flexible woven wire. The center boss has hook for fastening to dress to hold it in place. Metal jingles on lower edge.

First Afternoon

237—CIRCASSIAN METAL MOUNTED BELT

50

Heavy leather encased in base metal slides that cover outer surface and which are decorated with raised stars and crude niello inlay. Hook clasp of three sections with domed bosses of heavy perforated filigree set with paste gems.

238—ANTIQUE DALMATIAN BELT

20

Bands of heavy leather held by leaden rivets, and ornamented on the exterior with punched and punctured brass plates, bolted on, these being further ornamented by brass tack-heads in relief. Clasp hooking into a braided cord.

239—CIRCASSIAN GIRDLE FRONT

10

A very massive specimen of native silversmith's art. Consisting of five sections hinged together, each panel with a raised border and the surface covered with filigree work in scroll designs. The center a foiled gem. Side panels with "The Hands of the Prophet," which grasp the chain loops.

240—EAST INDIAN ELEPHANT LEASH

12

A plaited cord of silver bullion thread; filigree leaf-shaped top with hook for attachment. From this are suspended two hollow filigree balls attached by chains. On upper cord are nine slides of filigree and shot, set with paste gems. The hand grip consists of three large metal beads, both sides capped with filigree, and below the plaited cord continues and ends in fine wire-plaited knots.

241—FIVE EUROPEAN AIGUILLETTES

7

Early nineteenth century. Worn by *vivandières* as a badge of their office. Flat silver disks of various forms, covered with applied filigree, set with paste gems and small seed pearls. Projecting from lower end is a rudimentary priming pin, and at top is a loop for cords. Very ornamental and of considerable rarity.

First Afternoon

COINS AND MEDALS

242—CROWN AND A HALF

J.C. Lehman
8^{cc} Brunswick & Luneburg; Rudolph Augustus 1686; Duke on horse to left. Reverse, 5 crested helmets surmount shield with 13 quarterings; fine and scarce.

243—TEN COINS

M. Raymona
5^{cc} Ragusa; Two Crowns, 1779, 1794; with 8 minor coins (4 copper); 2 pierced; good and scarce lot.

244—NINE COINS

J.C. Lehman
7^{cc} Campen, Egypt, Japan, Spain, Guatemala and Mexico, one with Chinese "chopmarks"; all Dollar sizes, 1679 to 1898; good.

245—THREE COINS

R. Kohler
2^{cc} Hawaii, Cuba, Philippine Is. 1883 '97, 1903; Dollar sizes; fine.

246—EIGHT COINS

W. Crook
3^{cc} Egypt, Hawaii, Japan, Morocco, etc.; Half Dollar sizes; very good.

247—FORTY-SEVEN COINS

W. Crook
2^{cc} Various Minor Coins silver, base, nickel, copper, one filled Mex. Peso; 2 Japan, low-grade gold.

248—THREE MEDALS

John Malley
3^{cc} Medals, Pope Innocent XI, Napoleon as Consul and Omaha Expos. Fair to fine.

249—MEDAL

W. Crook
5^{cc} Awarded Mr. Wright by Automobile Club of France, for Paris-Vienne Tour 1902; design by D. Dupuis; silver, very fine, encased.

First Afternoon

250—GOLD DOUBLOON

23 ✓ Chile; Ferdinand VI, 1750; fine; rare.

J. J. Schmid

251—QUARTER GOLD DOUBLOON

7.5 Bolivia; Charles III, 1768; edge rough; good.

J. J. Norman

252—THREE ANCIENT GREEK SILVER COINS

1 ✓ Agrigentum, Didrachm; Aetolia and Argos Hemidrachms; very good.

253—TETRADRACHM

9 ✓ Athens, Archaic type; about 600 B.C.; very good; rare.

N. J. Norman

254—TETRADRACHM AND DRACHM

7.0 ✓ Athens, about 450 B.C.; fine.

Mr. K. Hayar

255—BROAD TETRADRACHM

6.0 ✓ Athens, about 100 B.C. with Magistrate's name; fine.

256—TETRADRACHM

7.0 ✓ Carthage, about 300 B.C.; Alexandrian type, obverse. Rev., horse bust, palm tree and caduceus; fine; scarce.

W. Prochey

257—ARCHAIC DRACHM

5.0 ✓ Chalcis Eubœa, about 600 B.C., wheel type; fine, rare.

R. Kohler

258—DIDRACHM

11.0 ✓ Corcyra, about 200 B.C.; Bacchantes and Pegasus; fine.

J. J. Norman

259—TETRADRACHM

11.0 ✓ Gela, about 450 B.C.; forepart of human headed bull. Reverse, Victory over biga; fine.

260—THREE COINS

7.0 ✓ Larissa, Didrachm; Locri Opuntii and Rhodes, Hemidrachms; fine.

W. Raymond

First Afternoon

261—TETRADRACHM

W. J. Novan
Messana, about 400 B.C.; hare to left over wheat-head.

1/2 Rev., female in chariot; name on both sides; very good; rare.

262—DIDRACHM

W. J. Novan
Metapontum, about 500 B.C.; wheat-head and inextricatum; fine.

263—TETRADRACHM AND DIDRACHM

W. J. Novan
(a) Syracuse, about 400 B.C.; (b) 350 B.C., Corinthian type; fine.

1/3

264—TETRADRACHM OF PHILISTIS

W. J. Novan
Syracuse, about 350 B.C.; only known by her coins; fine, scarce.

2/3

265—SEVEN BRONZE COINS

W. J. Novan
Syracuse, Hiero II, Agathocles, butting bull; fine; also 4 Roman Coins (ordinary).

266—Two COINS

W. J. Novan
Thasos, Tetradrachm; Tarentum, Didrachm; fine.

3/3

267—SIX COINS

W. J. Novan
Corinth, Sicyon, Thebes, etc. Didrachm, Drachm and smaller; very good.

4/3

268—BROAD TETRADRACHM

W. J. Novan
Bithynia; Nicomedes III, 74 B.C.; fine, rare.

5/3

269—Two COINS

W. J. Novan
Caria; Pixodarus; 385 B.C., Didrachm; also Lysimachus of Thrace, 300 B.C., Tetradrachm; very good.

6/3

First Afternoon

270—TETRADRACHM

14 16 Egypt, Alexander IV, 311 B.C.; struck by Ptolemy as Governor; very good.

J. J. Morian

271—TWO COINS

7 15 Egypt; Ptolemy I, Tetradrachm, and Ptolemy VI, Drachm; 300-150 B.C.; good, fine.

J. J. Morian

272—TETRADRACHM

25 15 Macedonia; Philip II; 336 B.C.; fine, scarce.

R. T. Kohler

273—THREE COINS

9 10 Macedonia; Alexander Magnus, 323 B.C., two Tetradrachms of differing type, and a Drachm; fine.

J. J. Morian

274—TETRADRACHM

10 15 Macedonia; Perseus, 168 B.C.; fine broad specimen; rare.

R. T. Kohler

275—TETRADRACHM

6 10 Paeonia; Audoleon, 340 B.C.; full-faced helmeted head. Reverse, prancing horse; fine, very rare.

J. J. Morian

276—TETRADRACHM

10 15 Pontus; Mithradates VI, 63 B.C.; Pegasus grazing; very good; rare.

R. T. Kohler

277—THREE COINS

14 10 Syria; Antiochus I and VIII, Tetradrachms, and Seleucus III, Drachm, 261-96 B.C.; very good.

J. J. Morian

278—TETRADRACHM

10 15 Syria; Antiochus II; 247 B.C.; fine.

R. T. Kohler

279—TETRADRACHM

6 10 Syria, Demetrius I; 151 B.C.; very good.

J. J. Morian

First Afternoon

280—TWO TETRADRACHMS

90 Syria; Antiochus VII; 96 B.C.; fine and very good.

281—EGYPTIAN SCARAB

23 Large dark blue, pierced at sides for wing attachment, fine.

282—TWO TOMB RELICS

110 Small baked clay lamp of the type left lighted in Roman tombs, top decorated with incised line ornament. Fossil clam shell of large size, both valves closed. Rarely found in such perfect condition. Sometimes found in Egyptian and Syrian tombs.

283—TWO TOBACCO PIPE BOWLS

100 One, painted with landscape, domestic animals and seated figure of a girl. Metal cap with hinged cover. The other of clay, bearded and turbaned head of a Turk.

284—SEVEN IVORY CARVINGS

40 A small crudely carved figure of an Indian seated, holding gun in his left hand, nude except waistband. Also six Eskimo carved ivory buttons in form of seals.

285—TWO ITALIAN CARVED IVORY BAS-RELIEFS

220 Finely executed carving of a combat between soldiers, both mounted and on foot, in armor; costumes of late sixteenth century, mounted in green velvet frame and carved black wood shadow box with glass. Companion similarly framed (slightly damaged).

7 1/2 by 6 inches.

286—CARVED IVORY BAS-RELIEF

120 Group of men and horses with wagons, on the march, a captive on foot the center figure. Mounted under glass on red velvet back. Narrow carved wood frame.

6 1/4 by 4 3/4 inches.

First Afternoon

287—PAIR ANTIQUE CARVED IVORY STATUETTES

Small carvings of nude boy and girl facing to right and left. The girl holds a bird, and the boy fruit (right hand hidden behind his back). These carvings are very old and from appearances have been subject to sand friction. Black wood bases.

J. C. Oshman
Height, 3 1/4 inches.

288—SPECIMENS OF ORIENTAL AMBER

Large massive mouthpieces of an Egyptian "Chibouk" (a long-stemmed pipe much used in the coffee houses of Cairo). Toy "Bolus," used for bird catching and also as a pendant. Consisting of five large flat beads of amber, attached to woolen cords of different lengths and tied in a loop at top.

289—VASE, BOTTLE AND TWO FRAGMENTS OF GLASS

40/- The first, antique Greek amphora-shaped vase with side handles, of dark blue glass, overlaid with a wave ornament in colored glass. The second, Tyrenian kolin bottle of translucent iridescent greenish glass. The last, fragments of iridescent glass of Greco-Roman period.

290—TWO GLASSES

4/- One, hexagonal, on foot. The sides decorated with engraved heraldic coat-of-arms within a floreated scroll ornament. The other, cut glass, encased in an embossed silver frame standing on three lion feet.

291—GOLD ENAMELED BYZANTINE PLAQUE

2/- Medallion form of very pure yellow gold, repoussé with a group of Christ and the Apostles. In the field above, Christ seated supported by four angels. The background between the figures shows traces of colored enamels; four holes for attachment in edge.

L. Elmyr
K. B. Novak
Diameter, 1 5/8 inches.

First Afternoon

292—ANTIQUE BYZANTINE CROSS

802
Consisting of a metal box, containing painting of Christ on the cross and three very small miniatures in the arms showing through openings in the cover of the box, which is decorated with filigree and colored enamels and set with small baroque pearls. Loop for suspension of similar design.

Size, $4\frac{1}{4}$ inches by $3\frac{5}{8}$ inches by $\frac{1}{2}$ inch.

215
293—ANTIQUE BEADED PURSE

English, eighteenth century. Worked in very minute colored beads, both in floral and landscape design. Blue bead fringe at bottom.

400
294—FRENCH GLASS JAR

Cylindrical; of clear, transparent, deep violet glass, within a metal mounting in Empire style, with figures and diapered borders. On four knob feet.

Height, $3\frac{1}{2}$ inches.

325
295—OLD VIENNA PORCELAIN SWEETMEAT DISH

Soft creamy white glaze with grotesques, leaf scrolls and flowers in yellow, green, red and blue. In the form of a scallop shell. Eighteenth century.

Diameter, $4\frac{3}{4}$ inches.

700
296—DRESDEN TRINKET BOX WITH COVER

Ovoid, with flat foot; gilded rims. High-relief decoration of rose clusters and other flowers, in polychrome on a brilliant white glazed ground, with butterflies penciled among them. Mark, the crossed swords.

Diameter, 3 inches.

400
297—SILVER-MOUNTED GLASS INKWELL

A massive square of glass ornamented in spirals, the well rimmed with sterling silver and capped with a dome cover in the same metal. On square sterling silver tray with molded edge. Both tray and cover engraved "J. D. W." From Black, Starr & Frost.

Height, $5\frac{1}{2}$ inches; diameter of tray, $5\frac{3}{4}$ inches.

First Afternoon

298—TWO TERRA-COTTA FIGURINES

Fourth to second century B.C. A girl standing beside a pedestal and a girl wrapped in a mantle. (Rejoined.)

299—EUROPEAN PORCELAIN PEN TRAY

Scrolled outline, gilded, with penciled decoration of floral sprays in color on a white ground.

Length, 8½ inches.

300—FLORENTINE MOSAIC

Landscape picture with three female figures in foreground. The inlay is almost microscopic in fineness and the blending of the colors perfect, especially in the foliage of the trees. Massive ormolu molding frame.

Size, 6½ inches by 5¼ inches.

301—EUROPEAN IRON COFFER

Louis XIII. Oblong, on four short capstan feet; bound with scrolled straps and riveted; strap hinges; two bail handles; secret lock. Painted in oil colors with half-lengths of two saints on the face, and with ornamental designs elsewhere.

Length, 8½ inches.

302—EUROPEAN PEWTER FLAGON

Ovoidal lower body, contracting to a cylindrical upper section; recurring handle with shell-shape thumb-piece; flattened dome cover. Lower body incised with a spiral petal fluting, under the lip an incised spear-head and punch-mark border, and on the front of the mug a medallion of an old man. Two faint marks within cover. Luminous patina.

Height, 8½ inches.

303—EUROPEAN BRONZE THERMOMETER

A column above a spring or fountain is surmounted by a bird squawking at a boy standing below, who has stolen its nest containing three eggs. Tube with Fahrenheit and Réaumur readings. Brown patina. On stone base.

Height, 6½ inches.

First Afternoon

304—EUROPEAN PEWTER TANKARD

Mr. Werner

Bulbous lower body, upper body cylindrical with slight taper; recurring handle with shell thumb-piece; cover flattened dome-shape; shell-form spout. Cover punched with initials "F C"; under foot a crown mark with letters "I. D. P." Soft patina of dull lustre.

Height, 8 inches.

305—TYROLEAN PLATEAU

Mr. R. Landau

Large oval platter with shallow cavetto, and broad, foliated marly with upward expansion. Decorated in the center with a characteristic mountain landscape with architecture and figures, and around this with floral sprays and conventional designs, all in delicate cobalt blue on a ground of cream-white.

Length, 19 inches; width, 15 $\frac{1}{4}$ inches.

306—TWO MEXICAN INDIAN PLATTERS

A. Exner

Circular; woven of reeds and cotton fibre, in different colors.

Diameter, 14 and 15 inches.

307—TWO SUDANESE BASKETS

John R. Hale

Woven of natural fibre, and the lower part leather-bound.

401 Ovoid, with broad, deep necks.

308—TWO SUDANESE BUCKETS

15

202 Woven of fibre and leather, and one formed partly of some large natural nut shell.

309—FOUR SUDANESE WATER BOTTLES

Elder Comptoir

303 Of fibre and leather; varying in size, and one having a cover.

310—JAPANNED TRAY

J. & C. Chas.

304 Oval, with deep rim. Painted with a medallion of a young woman in a conventional garden landscape.

Diameter, 24 inches.

405 Buckets - Elder Comptoir

First Afternoon

311—TWO PERSIAN KNIVES

311
One, a sheath knife with carved grip inlaid with silver, the metal sheathing, in arabesque relief, covers nearly the entire blade except the cutting point. Carved leather sheath, overlaid with a very thin silver pressed into the leather pattern. The other a plain antique blade, mounted with an octagonal hilt of smoky quartz. Leather sheath.

312—PERSIAN DAGGER

312
Fine steel double-edge curved blade with center rib on both sides, inlaid with gold inscription below the hilt; blade rusted. Scabbard and hilt of silver, repoussé with an arabesque of floral ornament over entire surface.

Length, 17 inches.

SECOND AFTERNOON'S SALE

TUESDAY, MARCH 19, 1918

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

Catalogue Nos. 313 to 600, inclusive

IVORY AND WOOD NETSUKEs

313—FOUR NETSUKEs OF CARVED AND LACQUERED WOOD

F. W. Kaldenb erg

Sake imp. Hunter with deer. Boy with gong and monkey.
Cannon on wheels.

314—FOUR NETSUKEs OF CARVED AND LACQUERED WOOD

Carved Gentle

Nō dancers.

315—FOUR NETSUKEs OF CARVED AND LACQUERED WOOD

W. C. Farland

Imp. Man with monkey. Gardener. Man with child.

316—FOUR CARVED WOOD NETSUKEs

H. E. Bauer

Woman with fly whisk and attendant. Crouching imp.
Mask maker. Rabbit.

317—FOUR CARVED WOOD NETSUKEs

Mrs. Eugene Tille

Tenu with cucumber. Yawning man. Man splitting a
block. Hotel.

318—FOUR CARVED WOOD NETSUKEs

G. F. Hart

Man watching a sleeping child. Crouching demon. Man
with fan. Boy and puppy.

Second Afternoon

319—FOUR CARVED WOOD NETSUKEs

9⁰⁰ Monkey with peach. Tenu with his beak in a bowl. Man with fox mask. Man with war fan.

320—FOUR CARVED WOOD NETSUKEs

7⁰⁰ Man asleep on mat. Man with hat and bamboo staff. 7⁰⁰ Gnawing rat. Tenu on clam shell.

321—FOUR CARVED WOOD NETSUKEs

5⁰⁰ Masks of imps, monkey and demon.

322—FOUR CARVED WOOD NETSUKEs

11⁰⁰ Box with mask. Sitting pilgrim. Head of imp with movable jaw. Game of "go" in nut.

323—FOUR CARVED WOOD NETSUKEs

5⁰⁰ Mask demon, and other subjects.

324—THREE CARVED WOOD NETSUKEs

10⁰⁰ Dog with movable collar. Tenu and monkey. Priest with scroll.

325—THREE CARVED AND LACQUERED NETSUKEs

15⁰⁰ Fish lacquered and ivory man with large piece of coral; boy with coral.

326—THREE CARVED WOOD NETSUKEs

11⁰⁰ (a) Woman bathing. Signed, Azuma-shi.
(b) Deity with deer. Signed, Issai.
(c) Demon with pot and spoon. Signed.

327—TWO CARVED WOOD NETSUKEs

6⁰⁰ (a) Puppy with ball. Signed, Mitsuhide.
(b) Daruma. Signed, Masoyoshi.

Second Afternoon

328—THREE CARVED WOOD NETSUKE *25. P. Lachance*
10 00 (A) Man enveloped in leaf. Signed, Masayuki.
(B) Monkeys and mask. Signed, Miwa.
(C) Fox with temple drum. Signed, Itsumin.

329—TWO CARVED WOOD NETSUKE *Mrs. E. Fuller*
4 00 (A) Ox and driver.
(B) Reclining ox. Signed, Tamashige.

330—TWO CARVED WOOD NETSUKE *5. Ichimura*
6 00 (A) Man and large bowl. Signed, Miwa.
(B) Boy hiding coral ball. Signed, Miwa.

331—TWO CARVED WOOD NETSUKE *S. E. Bauer*
4 00 (A) Mask Joy. Signed, Tamashige.
(B) Mask Despair. Signed, Dime.

332—TWO CARVED WOOD NETSUKE *Mrs. E. Fuller*
7 00 (A) Monkey and hive. Signed, Miwa.
(B) Fisherwoman. Signed, Mitsushige.

333—TWO CARVED WOOD NETSUKE *J. E. Miller*
4 00 (A) Boy with mask. Signed, Miwa.
(B) Laughing man with monkey. Signed, Shugetsu.

334—TWO CARVED WOOD NETSUKE *Mrs. E. Fuller*
4 00 (A) Wrestler. Signed, Dime.
(B) Shoki and a demon. Signed, Tomonobu.

335—TWO CARVED WOOD NETSUKE *Mrs. E. Fuller*
4 00 (A) Demon holding down a lid. Probably by Miwa.
Signed.
(B) Gnawing rat. Signed, Miwa.

336—TWO CARVED WOOD NETSUKE *J. E. Miller*
— (A) Man singing. Signed, Moriya.
(B) Baby playing with doll. Signed, Shukoku.

Second Afternoon

337—TWO CARVED WOOD NETSUKE

Mr. Tanaka

6 15 (A) Mask of demon. Signed, Dime.
(B) Mask of joyful man. Signed, Yoshihide.

338—TWO CARVED WOOD NETSUKE

R. Garland

7 15 (A) Puppies at play. Signed, Ittausai.
(B) Reclining ox. Signed, Itsuo.

339—THREE CARVED WOOD NETSUKE

Mr. E. Bauer

7 15 (A) Rooster. Signed, Masatsugu.
(B) Monkey and young. Signed, Tamemutsu.
(C) Pilgrim with turtle. Signed, Shoroku.

340—TWO CARVED WOOD NETSUKE

Mr. Kaldenbier

7 15 (A) Reclining boar. Signed, Itsumin.
(B) Reclining lion. Signed, Kokei.

341—TWO CARVED WOOD NETSUKE

Mr. E. Bauer

6 15 (A) Two rats. Signed, Tomokazu.
(B) Rabbits and young. Signed, Itsumin.

342—TWO CARVED WOOD NETSUKE

R. Garland

5 15 (A) Reclining goat. Signed, Itsumin.
(B) Coiled dragon. Signed, Itsumin.

343—TWO CARVED WOOD NETSUKE

Mr. E. Fuller

5 15 (A) Coiled serpent. Signed, Kokei.
(B) Reclining horse. Signed, Ikkau.

344—TWO CARVED WOOD AND CORAL NETSUKE

Mr. E. Bauer

7 15 (A) Mask. Signed, Mansho.
(B) Tenu and young on coral and ivory. Signed, Jugyolsu.

345—TWO CARVED WOOD NETSUKE

Mr. E. Bauer

5 15 Two masks. Signed, Shuzan.

Second Afternoon

346—TWO CARVED WOOD NETSUKE

(A) Nō dancer.

(B) Old woman with spade.

W. J. Sherwood

347—TWO CARVED WOOD NETSUKE

(A) Man with monkey. Signed, Isshu.

(B) Monkey and tortoise.

J. E. Garland

348—TWO CARVED WOOD NETSUKE

(A) Man with large hat.

(B) Man with basket.

A. Exner

349—TWO CARVED WOOD NETSUKE

(A) Man trying to see through an egg. Signed, Miwa.

(B) Man holding a peach. Signed.

H. E. Bauer

350—TWO CARVED WOOD NETSUKE

(A) Pilgrim with staff.

(B) Man with flowering plant.

A. Exner

351—CARVED WOOD NETSUKE

Mask. Signed, Shugetsu.

H. E. Bauer

352—CARVED AND LACQUERED NETSUKE

Shoki, the demon destroyer.

A. Exner

353—CARVED AND LACQUERED NETSUKE

Pilgrim with dragon and staff.

"

354—CARVED AND LACQUERED NETSUKE

Pilgrim leaning on his staff, with his tongue hanging out.

W. J. Sherwood

355—CARVED AND LACQUERED NETSUKE

Demon against post. Signed.

J. L. Miller

356—CARVED AND LACQUERED NETSUKE

The long-legged man. Signed, Minzan.

J. P. Garland

Second Afternoon

357—CARVED WOOD AND LACQUERED NETSUKE

502 Man blowing reed instrument.

358—CARVED WOOD NETSUKE

402 Skeleton.

359—CARVED WOOD NETSUKE

Man with long legs and short arms.

360—CARVED WOOD AND LACQUERED NETSUKE

503 Woman and monkey attacked by octopus.

361—NETSUKE OF CARVED WOOD, IVORY AND SILVER

602 Long-armed monkey in silver reaching for an ivory peach.

362—CARVED WOOD AND IVORY NETSUKE

302 Long-legged man with silver bracelets, ivory scarf and tusks. Signed, Ikko.

363—CARVED WOOD NETSUKE

302 Man looking skyward, with short ivory club.

364—CARVED WOOD NETSUKE

Tall bearded man.

365—CARVED AND LACQUERED NETSUKE

202 Man with pet fox. Signed, Shodo.

366—CARVED WOOD JEWELLED AND LACQUERED NETSUKE

902 Man with tall and jeweled headdress.

367—CARVED WOOD AND LACQUERED NETSUKE

302 Woman carrying a child.

368—CARVED WOOD AND LACQUERED NETSUKE

702 Demon crowned by a serpent.

Second Afternoon

369—CARVED WOOD AND LACQUERED NETSUKE *Dr. Exner*
90 Robed and bearded man embraced by a serpent.

370—SMALL LACQUERED BOX *Mrs. Sherwood*
40 Square form. Landscape and water scene painted on cover in gold lacquer.

371—SMALL OBLONG LACQUER BOX *J. R. Tanaka*
20 Sides and cover of marbleized lacquer.

372—TWO CARVED IVORY NETSUKE *Mrs. E. Fuller*
60 Man with bag of makemonos. Man lying under umbrella.

373—TWO CARVED IVORY NETSUKE *60*
90 Fox with young. Woman and demon.

374—TWO CARVED IVORY NETSUKE *Mrs. Sherwood*
40 Wheelwright. Boy with hobby-horse.

375—TWO CARVED IVORY NETSUKE *Mrs. E. Fuller*
30 Dog on ball. Squatting man with fan.

376—THREE CARVED IVORY NETSUKE *60*
40 Man on horse with scroll. Long-armed man. Wolf in field.

377—TWO CARVED IVORY NETSUKE *70*
100 Man leading a horse, with his family on its back. Man beating a drum.

378—TWO CARVED IVORY NETSUKE *50*
50 Monkey frightened by crab on his back. Rat gnawing his tail.

379—TWO CARVED IVORY NETSUKE *Mrs. Tanaka*
30 Boy in a bag. Swimming duck.

Second Afternoon

380—TWO CARVED IVORY NETSUKEs *Mrs E. Fuller*

300 Pilgrim with frog on his back. Man surrounded with children.

381—TWO CARVED IVORY NETSUKEs *E. Bauer*

500 Mask carver. Man with dog and staff.

382—TWO CARVED IVORY NETSUKEs *J. N. Kaldenberg*

600 Grazing horse and driver. Warrior.

383—FOUR NETSUKEs *J. N. Kaldenberg*

200 (a) Ivory, old man with bag and boy suspended from his shoulder; by Motochika. (b) Two carved wood toads; by Masanao. (c) Carved cinnabar lacquer in form of a traveling inkstand.

384—TWO CARVED IVORY NETSUKEs *Mrs. E. Fuller*

400 Mother and child. Boy with fan.

385—TWO CARVED IVORY NETSUKEs *J. N. Kaldenberg*

500 Fish. Rabbit.

386—TWO CARVED IVORY NETSUKEs *Mrs. E. Fuller*

Man and boy with large mask. Man playing with children.

700 387—TWO CARVED IVORY NETSUKEs

Man with large bag on his back. Man wearing mask.

300 388—TWO CARVED IVORY NETSUKEs *Mrs. E. Fuller*

Dog in harness scratching. Watchful monkey.

389—TWO CARVED IVORY NETSUKEs *Mrs. E. Fuller*

400 Demon on large hat. God of Wisdom, with peach and attendant.

600 390—TWO CARVED IVORY NETSUKEs *J. N. Kaldenberg*

Goat. Wheelwright at work.

Second Afternoon

391—TWO CARVED IVORY NETSUKE *L. Blumenthal*
28 Man riding a deer. Man with peep box.

392—TWO CARVED IVORY NETSUKE *A. Exner*
28 Reclining lion. Man astride a large fish.

393—TWO CARVED IVORY NETSUKE *Mrs. Thewald*
28 Man with tortoise in box. Man with pet dog.

394—TWO CARVED IVORY NETSUKE *H. Ohnuma*
38 God of Wisdom. Man with large gourd.

395—TWO CARVED IVORY NETSUKE *Arnold Genthe*
38 Two performers. Man masquerading as a fox.

396—TWO CARVED IVORY NETSUKE *Mrs. E. Fuller*
38 Boy putting on mask. Shoki, with wounded leg.

397—TWO CARVED IVORY NETSUKE *Mrs. Thewald*
38 Quail with millet. Large chestnut burr.

398—TWO CARVED IVORY NETSUKE *H. Ohnuma*
9v Performer beating a drum. Button in openwork.

399—TWO CARVED IVORY NETSUKE *F.W. Kaldenberg*
28 Performer with monkey. Pierced nut.

400—TWO CARVED IVORY NETSUKE *Mrs. E. Fuller*
28 Reclining Fu lion. Large gourd with stem.

401—TWO CARVED IVORY NETSUKE
28 Rat partly in a large bag; man with peach and mallet.

402—TWO CARVED IVORY NETSUKE *Mrs. Thewald*
28 Puppy on a cushion. Monkey on a mound.

Second Afternoon

403—TWO CARVED IVORY NETSUKE *L. Blumenthal*
28 Sleeping pig. Sitting demon.

404—TWO CARVED IVORY NETSUKE *K. Ichimura*
36 Diver on dolphin with gourd. Hotei with fan.

405—TWO CARVED IVORY NETSUKE *u*
70 Mask with red hair. Button with metal center.

406—TWO CARVED IVORY NETSUKE *u*
90 Woman bathing. Hotei rubbing his head.

407—TWO CARVED IVORY NETSUKE *L. Kaidenberg*
30 Crouching lion. Large pollywog.

408—TWO CARVED IVORY NETSUKE *K. Ichimura*
50 Demon on a bell. Hotei and attendant.

409—TWO CARVED IVORY NETSUKE *Mrs. Sheppard*
30 Foo lion, with movable ball in his mouth. Reclining mon-
ster.

410—TWO CARVED IVORY NETSUKE *A. Exner*
20 Rat in the coil of his tail. Mouse on stem of plant.

411—TWO CARVED IVORY NETSUKE *K. Ichimura*
90 Woman singing. Performer with fan.

412—TWO CARVED IVORY NETSUKE *A. Exner*
40 Man with large bag. Halved fruit with movable seeds.

413—TWO CARVED IVORY NETSUKE *L. Blumenthal*
20 Rats in large rice bale. Group of Fu dogs and puppy.

414—TWO CARVED IVORY NETSUKE *K. E. Bauer*
40 Foo lion and cub. Two pilgrims, one as fox.

Second Afternoon

415—TWO CARVED IVORY NETSUKE *L. Schinnerer*
200 Man with pet monkey on his back. Man beating a dog.

416—TWO CARVED IVORY NETSUKE *Mrs. Thewald*
400 Man beating a gong. Warrior with bow and arrow.

417—TWO CARVED IVORY NETSUKE *Mrs. Particelli*
200 Mice in millet. Japanese legendary subject.

418—TWO CARVED IVORY NETSUKE *F.W. Kaldenberg*
300 Shoki with bag of demons. Man with broom.

419—TWO CARVED IVORY NETSUKE *A. Eyrer*
400 Rat on fern leaves. Wolf gnawing leg of a deer.

420—TWO CARVED IVORY NETSUKE *Mrs. Thewald*
600 (A) Boys with hobby-horse. Signed, Hilsaku.
(B) God of Wisdom with attendant. Signed, Togyoku.

421—TWO CARVED IVORY NETSUKE *Mrs. E. Eyrer*
500 (A) Man playing cymbals. Signed, Gyakudo.
(B) Group of deities. Signed, Tomochika.

422—TWO CARVED IVORY NETSUKE *H. C. Garland*
400 (A) Man carrying a Ting jar and frightened at a snake emerging from another.
(B) Children playing on a table. Signed, Norishige.

423—TWO CARVED IVORY NETSUKE *H. C. Garland*
100 (A) Button in openwork. Signed, Ryokosoi.
(B) Rat reclining on clam shell. Signed, Olsotomo.

424—TWO CARVED IVORY NETSUKE *Mrs. E. Eyrer*
500 (A) Shoki, the demon destroyer. Signed, Tomochiko.
(B) Man with large axe. Signed, Hideitsu.

Second Afternoon

425—TWO CARVED IVORY NETSUKE *Two Lovers*
4 10 (A) Playing "go." Signed, Miyo.
(B) Man with boy in bag. Signed, Hidemasa.

426—TWO CARVED IVORY NETSUKE *Two Kaldenbergs*
5 10 (A) A seated man. Signed, Rantai.
(B) Puppy playing with top. Signed, Olsanobu.

427—TWO CARVED IVORY NETSUKE *K. Okamura*
1 10 (A) Demon with skull and bones on a mat. Signed, Masa-kazu.
(B) Bearded man with dispatch box. Signed, Mitsuhiro.

428—TWO CARVED IVORY NETSUKE *Two Kaldenbergs*
5 10 (A) Man and monkey on bundle of bamboo sticks. Signed, Mitsuchika.
(B) Monkey with fruit being annoyed by young in expectation. Signed, Mitsuhide.

429—TWO CARVED IVORY NETSUKE *R. Evans*
2 10 (A) Wind god with book. Signed, Masamori.
(B) Wrestler with apron tied with large rope. Signed, Gyolsusai.

430—TWO CARVED IVORY NETSUKE *Two Rallies*
5 10 (A) Large coiled rat with smaller one on his back.
(B) Large monkey cleaning himself, being assisted by a smaller one. Signed, Hidemasa.

431—TWO CARVED IVORY NETSUKE *Two Lovers*
5 10 (A) Puppy being stung by a bee. Signed, Tomatoda.
(B) Reclining deer and monkey. Signed, Senpo.

432—TWO CARVED IVORY NETSUKE *K. Okamura*
5 10 (A) Two puppies and shell. Signed, Olsatomo.
(B) Wrestler having his hair combed by another. Signed, Gyokusai.

Second Afternoon

433—TWO CARVED IVORY NETSUKE

(A) Reclining stag. Signed, Ikko.
(B) Reclining pig. Signed, Masakaza.

F. N. Kaldenb

434—TWO CARVED IVORY NETSUKE

(A) Wind god, with his bag of wing. Signed, Binshiu.
(B) Boy with temple drum. Signed, Olsamasa.

Mrs. L. L. L.

435—TWO CARVED IVORY NETSUKE

(A) Acrobat. Signed, Tomotaka.
(B) Boy amazed at contents of box. Signed, Yasuaki.

F. N. R.

436—TWO CARVED IVORY NETSUKE

(A) Man and boy in boat with gourd flowering plant and bundle. Signed, Masanobu.
(B) Hotei with fan. Signed, Kotobuki.

F. N. Kaldenb

437—TWO CARVED IVORY NETSUKE

(A) Man with pack on his back. Signed, Gyoknichi.
(B) Bearded man with tortoise on his shoulder. Signed, Tomochika.

K. L. L.

438—TWO CARVED IVORY NETSUKE

(A) Demons on a temple drum. Signed, Tomochika.
(B) Man rubbing on a washing stone. Signed, Jusho.

Mrs. L.

439—TWO CARVED IVORY NETSUKE

(A) Spotted deer "seal."
(B) Perplexed bear "seal."

A. E. B.

440—CARVED IVORY NETSUKE

Tenu on a large toad. Signed, Shigetomo.

R. K.

441—CARVED IVORY NETSUKE

Group of masks. Signed, Klio.

K. G. B.

Second Afternoon

442—CARVED IVORY NETSUKE *Mrs E. Fuller*

Warrior with bow and sword and man under a stag's skin.

700 Signed, Mitsukuni.

443—CARVED IVORY NETSUKE

K. Oshima

300 Kneeling figure with a broad smile. Signed, Masatomo.

444—CARVED IVORY NETSUKE

Mrs Partrelli

200 Group of poets. Signed, Jugyoku.

445—CARVED IVORY NETSUKE

Mrs. Kaldenius

400 Group of doe and four fawns. Signed, Tomochika.

446—CARVED IVORY NETSUKE

K. Oshima

500 Group at a feast. Signed, Norishige.

447—CARVED IVORY NETSUKE

L. B. Lumiental

200 Group: Rat on bean pod. Signed, Shomin.

448—CARVED IVORY NETSUKE

Mrs. J. P. Schenck

400 Reclining stag. Signed, Ralsu.

449—CARVED IVORY NETSUKE

600 Tiger scratching. Signed, Tomatado.

450—CARVED IVORY NETSUKE

1000 Reclining ox being climbed upon by a man. Signed, Tomatodo.

451—TWO CARVED IVORY NETSUKES

D. B. Oliver

800 (a) Button: Nō dancers. Signed, Norisane.

(b) Button: Warrior in repose. Signed, Koryusai.

452—CARVED IVORY NETSUKE

R. H. Siekox

200 Hotei with boy on his back. Signed, Mokushisai.

Second Afternoon

453—CARVED IVORY NETSUKE

L. Ohnumata

Octopus robed as a Nō dancer. Signed, Nobumasa.

202

454—CARVED IVORY NETSUKE

H. E. Bauer

Long-armed man upon the back of the long-legged man.

203

455—CARVED IVORY NETSUKE

Height, 3 1/4 inches.

204

Thunder god.

F. Kaldenvery

Height, 4 inches.

456—CARVED IVORY NETSUKE

H. Oshima

205

Two wrestlers in action.

Length, 3 1/2 inches.

457—CARVED IVORY NETSUKE

A. E. Bauer

Two figures, with scroll and broom.

206

458—CARVED IVORY NETSUKE

H. Oshima

207

Wind god stopping the wind from his bag.

459—CARVED IVORY NETSUKE

H. Oshima

Button, with metal panel of warriors in combat.

208

460—CARVED IVORY NETSUKE

H. Oshima

209

Long-haired woman seated gazing skyward.

461—CARVED IVORY NETSUKE

H. E. Bauer

210

Man with large hat leaning on a staff.

462—CARVED IVORY NETSUKE

Mrs. Sherwood

211

Man carrying a child on his back and a horn in his hand.

463—CARVED IVORY NETSUKE

R. H. Kuk

212

Man with a dragon emerging from a jar.

Height, 4 inches.

Second Afternoon

464—CARVED IVORY NETSUKE *L. Blumenthal*
200 God of longevity with staff and gourd. *Height, 3½ inches.*

465—CARVED IVORY NETSUKE *H. P. Bauer*
300 The long-legged short-armed man with octopus. *Height, 5 inches.*

466—CARVED IVORY NETSUKE *K. Ishima*
300 Pilgrim with Fu dog on his back. *Height, 3¾ inches.*

467—CARVED IVORY NETSUKE *A. Exner*
300 A warrior with bow and arrows gazing skyward. *Height, 3¾ inches.*

468—CARVED IVORY NETSUKE *H. Tanaka*
600 Demon with a monkey mask being bitten by a serpent. *Height, 4¼ inches.*

469—CARVED IVORY NETSUKE *C. H. Brown*
500 Bearded warrior with spear. *Height, 4¼ inches.*

470—CARVED IVORY NETSUKE *Mrs. Partell*
200 Archer about to shoot an arrow. *Height, 4¼ inches.*

471—CARVED IVORY NETSUKE *J. H. Kaldenbora*
600 Warrior with bow and arrow, wearing large helmet. *Height, 4¼ inches.*

472—CARVED IVORY NETSUKE *C. H. Brown*
300 Man with basket and a rooster on his shoulder. *Height, 4¾ inches.*

473—CARVED IVORY NETSUKE *A. Exner*
100 Man with small demon on his back. *Height, 4 inches.*

Second Afternoon

474—CARVED IVORY NETSUKE

210 Tall bearded man with one side of his body bared.

L. H. Brown

Height, 5 inches.

475—CARVED IVORY NETSUKE

620 Man frightened by a serpent.

H. C. Anna

Height, 5 inches.

476—CARVED IVORY NETSUKE

315 Tall man with jar on his shoulder and carrying a Foo dog.

L. H. Brown

Height, 5 1/2 inches.

477—CARVED IVORY NETSUKE

515 Tall figure holding a pagoda in one hand, and a dragon in the other.

F. H. Kaltenberg

Height, 5 1/2 inches.

478—FOUR JAPANESE CARVINGS

620 Ivory carving of Dog Fu protecting a sphere, carved nut with children riding an ox and two others.

A. Exner

479—IVORY CARVING

1400 A wood-gatherer eating from a lunch box. Signed.

Mrs. Lorenz Agar

Height, 2 1/2 inches; diameter, 3 inches. V V

**SWORD GUARDS, JADES, IVORIES AND OTHER
OBJECTS**

480—TWO CHINESE OFFICIAL BUTTONS

Mandarin insignia of rank, worn on top of hat. Large egg-shaped ovals of colored glass, imitation of pink and red coral. Mounted with shot and filigree supports of gilt bronze.

Mrs. Sherwood

481—SMALL CHINESE STONE CARVING

600 Rose-quartz pendant, carved in form of plums with foliage. Original cord. Mounted with a minute jade carving in form of a barrel, with seed pearl knots. Delicately carved and highly polished.

Second Afternoon

482—TWO CHINESE STONE CARVINGS

J. N. Goldsberry

6 00
Thin pendant of banded fluorspar (green and purple), with carving of rat and grapes. The cord mounted with rose-quartz and seed-pearl knot. The other, of quartz, a bunch of grapes with leaf, stained with chlorite.

483—CHINESE CARVED JADE PENDANT

W. Anderson

4200
A round pendant of light, greenish translucent jade, carved with monkeys and sacred peach. An old carving of fine workmanship and of unusual color.

Diameter, 2 inches.

484—STONE CUP

Mrs. Sherman

8
Cylindrical, in a soft grayish stone colored a malachite green.

Diameter, 3 3/4 inches.

485—SOAPSTONE CARVING

6 00
Two miniature smiling Buddhistic figures seated side by side. On carved wood stand.

486—SOAPSTONE CARVING

J. N. Goldsberry

2 00
Figure of a Lohan seated on a rock, a scroll on his knee and left hand raised to his head.

487—CHINESE ROCK CRYSTAL CARVING

6 00
Group of two *mang* or land dragons, one large, with head turned over its back, and a smaller one by its side, standing on a growth of the *polydorus lucidus*. Brilliant and clear. Teakwood stand, carved and pierced.

Height, 3 inches.

488—TWO CARVED IVORY BRACELETS

J. H. Brown

2 00
One plain, thin and flat; the other thick, the top and bottom flat and the exterior sides carved in a shallow capstan form, and both exterior and interior showing a rich, mellow and warm patina.

Diameter, 4 1/4 inches and 4 3/4 inches.

Second Afternoon

489—JAPANESE CRYSTAL BALL

Crystal Ball

Of unblemished rock crystal. With small bronze tripod stand of two genii and a mythological animal.

Height, 2 3/4 inches.

490—ROCK CRYSTAL BALL WITH BRONZE STAND

Height, 2 3/4 inches.

A perfect sphere of pure and clear crystal, resting within the flanged lip of a jar-shaped antique Chinese bronze incense burner, with four spear-head feet serving as stand, which is coated with a soft greenish-black patina and is fitted with a teakwood base.

Diameter of ball, 3 3/8 inches; height complete, 6 1/2 inches.

491—FEI-TS'UI JADE INCENSE BURNER WITH COVER

Incense Burner

Cauldron-shape on three animalistic feet, with two dragon-head and loose-ring handles; ogre features carved in relief around the sides. Bell-shaped cover with three fungus-loop and loose-ring handles, and surmounted by a dragon in relief and undercut. Carved teakwood stand inlaid with scrolls and a Shou medallion in silver wire.

Height, 4 1/2 inches.

492—AGATE INCENSE BURNER WITH COVER

Agate Incense Burner

Shallow cauldron shape on three lion-head feet, with two bat and fungus loop and loose-ring handles; archaic animalistic and scroll carvings in relief. Bell-shaped cover with three loop and loose-ring handles and surmounted by a carefully carved blossom. Carved teakwood stand.

Height, 4 3/8 inches.

493—JAPANESE WOOD CARVING

Japanese Wood Carving

Figure of a woman, seated, in flowing robes and with long hair hanging down. Signed, Minkoku.

Height, 4 3/4 inches.

494—CHINESE CARVED WOOD PI-T'ONG

Chinese Carved Wood Pi-T'ong

Cylindrical, carved and pierced all around, with a composite decoration of many figures in relief, variously engaged, on sea and shore, and also figures of animals, a pagoda and pavilions.

Height, 5 3/8 inches.

Second Afternoon

495—RHINOCEROS HORN CUP

10 11

Carved as formed of grape leaves, and surrounded by grape-vines in fruit, carved and undercut, with squirrels active among them. Teakwood stand in openwork, carved in conformity with the general design.

S. G. Gundert
Diameter, $6\frac{1}{4}$ inches.

496—RHINOCEROS HORN PITCHER

25 12

Inverted bell-shape with lightly scrolled spout or mouth, and handle formed of two land dragons carved in relief and undercut, one of which is crawling over the rim. Around the sides more dragons, and conventional archaic animalistic reliefs. Carved teakwood stand.

Belado Graham
Diameter, $6\frac{5}{8}$ inches.

497—ROCK CRYSTAL VASE WITH COVER

57 11

Large flask-shape, resting on rockery and growths of the sacred fungus carved in openwork, and embraced by trunk and branches of pine and peach trees, a trunk at one side being hollowed and forming a second vase. Birds add to the decoration, and the dome cover is surmounted by a bird with a cluster of peaches. Carved teakwood stand.

A. Everard
Height, $8\frac{1}{2}$ inches.

498—CHINESE JADE QUADRILATERAL BEAKER-SHAPE VASE

22 50

Han

Dense grayish jade, the thinner sections showing a slight greenish translucence. Carved at each corner of all sections with a spinous ridge, and at the center of each side with a dentated ridge or vertical band. Between these prominent projections, the surface is decorated with archaic dragons and the *t'ao t'ieh* ogre features primitively incised. Carved teakwood stand.

Land Master
Height, $9\frac{3}{4}$ inches.

499—TEAKWOOD AND CARVED IVORY PHOTOGRAPH FRAME

57 20

Frame and back of teakwood, the face in a dark greenish-blue lacquer and adorned with iris, the fronds inlaid in tinted ivory and blossom applied in white ivory carvings; above, an ivory butterfly, tinted.

Land Master
Height, $9\frac{3}{4}$ inches.

Second Afternoon

500—JAPANESE CARVED IVORY STATUETTE

Standing figure, a representation of Shou-lao, in flowing robes, carrying in his teeth a sprig or cluster of the peaches of longevity. Carved from a tusk; finely polished, and having an exquisite patina delicately varied, giving a surface appearance as of satinwood and mahogany. On teakwood base.

325
Height, 10 1/4 inches.

501—THREE SMALL ARTICLES

Japanese silver inro, of three compartments, lightly engraved with floral designs; a coin; a shibuichi kodzuka case.

502—JAPANESE INRO AND A CARD CASE

The former, red lacquer carved on both sides with figures of physician and patient. Bronze ojima and carved wood netsuke in form of a gourd. The latter, tortoise-shell, with cover. Minutely carved with figures and landscape.

503—JAPANESE PIPE CASE AND POUCH AND PURSE

134
The former, Japanese, antique decorated leather, with carved ivory netsuke and ornate white bronze chains and mounts furnished with a small polished silver pipe. The latter, a lady's purse, woven of silk and bullion thread in imitation of stamped leather. Contains small bronze vanity mirror with inscription on back.

504—STRING OF TEN JAPANESE COINS

Oval bronze pieces of the Tempo period (early nineteenth century).

505—JAPANESE METAL WORK

An iron sword guard, and a pair of bronze mound-shape cymbals, joined by a cord.

506—FOUR ANTIQUE JAPANESE SWORD GUARDS

Iron, in various designs; one bound in bronze.

Second Afternoon

507—TEN ANTIQUE JAPANESE SWORD GUARDS *Mr. Kanaka*
302 Iron, of various shapes and designs.

508—SEVEN ANTIQUE JAPANESE SWORD GUARDS *A. Exner*
402 Iron; three in open lattice work and one in basket work.

509—TEN ANTIQUE JAPANESE SWORD GUARDS *Mr. Kanaka*
502 Iron, all inlaid.

510—EIGHT JAPANESE SWORD GUARDS *H. E. Bauer*
402 Iron, some inlaid and with gilt details. Eighteenth century.

511—SIX OLD IRON SWORD GUARDS *Mr. Kanaka*
502 By Kinai and others. Carved and pierced with designs of the three monkeys. Millet ears, magnolia and leaves. Some with gold inlay. Sixteenth to nineteenth century.

512—SIX OLD IRON SWORD GUARDS *H. E. Bauer*
602 With brass inlay. Flowers, leaves, stirrups and other designs. Eighteenth century.

513—FIVE IRON AND BRONZE SWORD GUARDS *H. E. Bauer*
702 By Kinai and others. With flying birds, monkey in pine blossoms, leaves and demons, carved and pierced. Eighteenth and nineteenth century.

514—SIX OLD IRON SWORD GUARDS *Mr. Sherwood*
902 With gold inlay. With Chinese historical landscapes and figures. Eighteenth century.

515—SIX OLD IRON SWORD GUARDS *Mr. Kanaka*
902 By Masatsubone and others. Of bird, flower and other designs. Carved and pierced. Eighteenth century.

516—SIX OLD IRON SWORD GUARDS *H. E. Bauer*
902 By Tadatoki and others. Of arrow, blossom, floral and leaf designs, carved and pierced. Eighteenth century.

Second Afternoon

517—SIX OLD IRON SWORD GUARDS

Mr. Tanaka

By Kinai and others. Some with gold inlay. Pierced and carved designs of dragons, pine trees, fans and flowers.

90 Late eighteenth and early nineteenth century.

517A—SIX OLD IRON SWORD GUARDS

J. F. Strange

One with brass inlay. Floral and crest designs pierced and carved. Late eighteenth and early nineteenth century.

518—ONE SHIBUICHI AND FIVE IRON SWORD GUARDS

Mr. Tanaka

By Yoshikane and others. With flowers, birds, animals, insects and other characters symbolical of autumn. Late eighteenth and early nineteenth century.

519—SIX OLD IRON SWORD GUARDS

H. E. Bauer

With animals, landscape and mythical subjects. Pierced and carved. Eighteenth century.

520—SHAKUDO, COPPER AND GOLD SWORD GUARD

Mr. Tanaka

By Soten. With scenery of Ooyeyama, where Shutendoji is celebrating a festival.

521—SHAKUDO SWORD GUARD

F. W. Roller

By Muneoki. With applied design of peony and Fu-lion in gold and silver.

522—COPPER ROUGE BOX AND KNIFE HANDLE

The former inlaid with gold and silver, with plum and moon. Inscribed "Given to Mr. J. Dunbar Wright by Professor Alfred Marcus, 1898." The latter with carved Jotoku designs. By Joi.

523—CHINESE PIPE

Metal, with enamel decoration of household ornaments. (Incomplete.)

Height, 13 1/4 inches.

Second Afternoon

524—COLLECTION OF JAPANESE SWORD ORNAMENTS

Eighty-nine specimens. Of mixed metals, mostly shibuichi; some of gold, silver, copper and brass. Also several pouch mounts. In glass-covered flat case.

Length of case, 21½ inches; width, 13½ inches.

525—JAPANESE WOOD CURIO CABINET

Oblong, containing five trays or drawers, each divided into compartments. Cover of Spanish leather boldly painted with luxuriant blossoms in rich and mellow colors on a lustrous ground.

Height, 11½ inches; length, 13¾ inches.

526—JAPANESE LACQUER CURIO CABINET IN WOOD CASE

Nest of six oblong trays painted in soft vermilion lacquer over black and lined with silk brocade. Enclosed in wooden case with Japanese silver medallion on top and bound by a Spanish leather belt with Japanese silver mounts.

Height, 11¾ inches; length, 14 inches.

527—SMALL JAPANESE TEAKWOOD AND LACQUER TOILET TABLE

Narrow oblong, on four bowed legs with inward-curling feet. Skirt ornamented with butterflies in black, brown and gold lacquer. (Compartment front missing.)

Length, 8¼ inches.

OLD DUTCH SILVER COSMETIC BOXES

528—THREE EIGHTEENTH CENTURY DUTCH SILVER COSMETIC BOXES

One oval, with hinged concave cover, reeded sides and top; one similar, with top handle for attachment to chatelaine, and the other plain oval, with hinged cover and faint engraved ornament.

529—THREE DUTCH SILVER GAME COUNTER BOXES

One miniature butter box, with domed hinged cover, Amsterdam mark, and two cylindrical boxes with reeded sides.

Second Afternoon

530—THREE DUTCH SILVER COSMETIC BOXES *H. Brown*

One, triangular body, with hinged cover, sides and top embossed with floral panels, Amsterdam mark; one, caddy shape, hinged cover, embossed with rural scenes, and the other, similar shape, engraved to represent a cabinet with drawers, engraved on bottom W. I.

531—THREE DUTCH SILVER COSMETIC BOXES *H. Brown*

One, small, in form of a slant-top desk with bow front and hinged cover; one in form of an ornate armor, embossed inscription on back, eighteenth century Amsterdam mark, and the other, tall heart-shaped box of very thin silver embossed with figures and animals in panels.

532—THREE DUTCH SILVER COSMETIC BOXES *H. Brown*

One, oval body, embossed with rural scenes, engraved on bottom N. C. S., and two smaller, with concave thumb-grip tops and reeded sides.

533—THREE DUTCH SILVER COSMETIC BOXES *L. Elwyn*

One, tall heart-shaped body, with hinged cover, embossed on top and sides with mythological figures, engraved L. H.; one of similar form, embossed with birds in panels, and the other small oval, embossed with cupids at play in panels.

534—THREE DUTCH SILVER COSMETIC BOXES *L.*

One, heart shape, with hinged cover, embossed on all sides with figures in panels; one oblong square corner form, with convex thumb-grip top, engraved ornament, and the other smaller of irregular oval form, engraved on cover and sides.

535—THREE DUTCH SILVER TAPER BOXES *V*

One, early wax matchbox, tall octagonal body with hinged cover, small section of a fine iron rasp inserted in bottom; one round cylindrical body, finely reeded sides, slip dome, top cover, with Mercury head punch mark in center, the other of oval form, hinged convex top with small knob, fine reeding on sides and top.

Second Afternoon

Mr. E. F. Miller
536—THREE DUTCH SILVER COSMETIC BOXES

100
One, basket form with small ring handles, small heart shield on front hinged cover embossed with fruit; one smaller, of same form, with heart shield on front, and the other oval, in form of a miniature vase with lion head and ring handles.

Mrs. E. F. Miller
537—THREE DUTCH SILVER COSMETIC BOXES

One, oval basket form with hinged cover, embossed on sides and top with floral ornament; one with oblong oval body, hinged cover, embossed on sides and top and a small shield on front, and the other irregular oval, embossed with hunting scenes on top and sides.

Mrs. Thewald
538—Two DUTCH SILVER COSMETIC BOXES

600
One, oval basket form body, with reeded sides, small ring handles, hinged cover, shield on front, and the other of small form with heart shield on front.

L. Elwyn
539—DUTCH SILVER TOY VASE

200
Oval miniature urn form body, sides embossed with a rose and Greek border, hinged cover embossed in high relief with conventional scroll ornament.

Height, 1 3/4 inches.

Mrs. E. F. Miller
540—Two DUTCH SILVER COSMETIC BOXES

600
One, oval caddy form body, swell melon type sides, hinged cover embossed with flowers, and the other oblong body with rounded corners, sides embossed with Greek border, shield on front.

L. Elwyn
541—Two DUTCH SILVER COSMETIC BOXES

600
One, oval basket body, sides decorated with fine Greek border and reeded line, ring handles, hinged cover embossed with fruit, and the other of same form, sides embossed with basketry ornament, ring handles and heart shield on front.

Second Afternoon

542—Two DUTCH SILVER COSMETIC BOXES

200
One, oval oblong body, sides of minute star pattern, applied scroll on front, hinged cover embossed in high relief with conventional flower, and the other, oblong body with rounded corners, sides decorated with fine Greek border, hinged cover with engraved top.

543—Two DUTCH SILVER COSMETIC BOXES

500
One, miniature armor form body, with embossed ornament and inscription on back, cover embossed with a figure of Justice, and the other oval, sides embossed with female figures in panels, convexed hinged cover with loop handle.

544—Two DUTCH SILVER COSMETIC BOXES

500
One, oval oblong body, pellet ornament in diagonal line, shield on front, hinged cover embossed with a bouquet, and the other, oblong body with rounded corners, Greek border sides, embossed hinged cover.

545—Two DUTCH SILVER COSMETIC BOXES

500
One, octagonal oblong body with engraved sides, hinged cover decorated with applied filigree, stamped with Rotterdam mark, and the other of ornate oblong with rounded corners, vertical reeded sides, with applied shield on front, hinged cover embossed with conventional scroll.

546—Two DUTCH SILVER COSMETIC BOXES

400
One, miniature caddy form body, engraved floral ornament on sides, hinged cover, and the other, oblong body with rounded corners, Greek border sides, hinged cover decorated with applied filigree, Rotterdam mark.

547—Two DUTCH SILVER COSMETIC BOXES

400
One, irregular oval body, sides chased with conventional wave ornament, hinged cover, engraved floral scroll, and the other, oblong round corner body, sides decorated with floral borders and shield on front, hinged cover with applied filigree top (cover a trifle broken; as is).

Second Afternoon

548—Two DUTCH SILVER COSMETIC BOXES

5 15 One, miniature hat-box body, sides decorated with conventional line ornament, hinged cover chased with rope circle and small sunburst, and the other, oval oblong body, embossed Greek border sides, hinged cover with chased dot panel on top.

5 00 549—Two DUTCH SILVER COSMETIC BOXES

5 00 One, oblong body with dentilated corners, sides ornamented with fine Greek and reeded borders, hinged cover embossed in high relief, and the other, oblong round corner body, sides decorated with fine Greek borders, embossed hinged cover.

6 15 550—Two DUTCH SILVER COSMETIC BOXES

6 15 One, oblong octagonal body, sides ornamented with fine Greek borders, hinged cover embossed in high relief with a conventional leaf; the other, of irregular oval outline, sides of fine Greek border pattern, hinged cover embossed in high relief with scroll.

5 15 551—Two DUTCH SILVER COSMETIC BOXES

5 15 One, oval oblong body, with vertical reeded sides and applied ornate panels, hinged cover embossed in high relief; the other, of oblong of sectional oval outline, Greek and reeded border sides, cover highly embossed in relief scroll.

5 00 552—Two DUTCH SILVER COSMETIC BOXES

5 00 One, almost square body, with dentilated outline, engraved with floral scroll in panels, embossed and engraved hinged cover; the other, of oval oblong form, sides decorated with fine Greek borders, hinged cover embossed in high relief with conventional scroll.

6 15 553—Two DUTCH SILVER COSMETIC BOXES

6 15 One, oval, dentilated outline body, sides decorated with Greek borders, hinged cover with embossed scroll top; the other, of oval oblong body, sides of fine Greek borders, hinged cover embossed with scroll in high relief.

Second Afternoon

W. Brown

554—TWO DUTCH SILVER COSMETIC BOXES

One, ornate box of irregular oblong outline, sides of Greek borders and embossed hinged cover, pointed shield on front; the other larger, of oblong oval form, vertical reeded sides with applied diamond-shaped panel on front, hinged cover highly embossed with an oval floral wreath, on bottom in fine dot punch, A. H. B/89 (1789).

555—TWO DUTCH SILVER COSMETIC BOXES

One, oblong body, with sides decorated with embossed scroll panels in relief (handle missing from cover), engraved on bottom M. T. R., also stamp for 1777; the other, of miniature caddy form with sides and top embossed with floral panels in relief, on bottom date punch for 1770.

SILVER AND SILVER PLATE

556—THREE SILVER SMELLING SALTS BOXES

One, miniature vase, with screw cap and the foot an unengraved letter seal. Another, plain with pierced cover, hinged inside. The third, English, oval, with engraved decoration, and hinged cover, dated, Birmingham, 1844.

557—TWO SILVER OINTMENT BOXES

One, round with tight fitting cover. The top made from a medal of Frederick Augustus, King of Poland, 1670-1733. The other, oval, with cover decorated in repoussé showing "The Good Samaritan and Wounded Traveler."

558—TWO RUSSIAN SILVER VODKA CUPS

Bodies decorated with Greek line chased ornament. Stamped with Moscow mark of 1880. Gilt, inside.

559—TURKISH SILVER CUP

Of inverted conical section with flat bottom. Chased border of stars in hexagonal frame. Body of cup engraved with arabesque of flowers and interlaced pointed ovals.

Size, $3\frac{1}{2}$ inches.

Second Afternoon

560—SPANISH SILVER AND JEWELLED RELIQUARY

475
Seventeenth century oval crystal box, containing two minute relics, in a frame of seed pearls and filigree wire, also a small paper manuscript. The box is surrounded by a double rim set with garnets and other colored stones; outside of the rims is a sunburst of flame rays in gilt metal. The standard is of gilt metal, engraved crystal and embellished with garnets, turquoises, and other stones.

561—PERSIAN SILVER BEAKER

1912
Tall cylindrical cup with flaring rim, very finely chased with floral ornament and filled in with niello. Inside of cup, gilt.

Height, $4\frac{3}{4}$ inches.

562—JEWELLED COMMUNION CUP

50
Crowned vase-shaped cup, with side handles and hinged cover. Base of foot also hinged. Both crown and cup are ornamented with covered paste gems. Base engraved with name and date, 1842.

563—TWO CUPS

200
One, Norwegian silver wine cup on long stem resting on a square foot, crudely chased with fine saw-tooth line floral ornament. The other, spirits cup, decorated with panels of floral scroll. On bottom, in dot punch line, T. H. von F. H. 1846.

564—ENGLISH SILVER BISCUIT BOX

800
Cylindrical, with hinged cover decorated with repoussé twist fluting and circle. Top and bottom edge dentated. Gilded all over. Date mark, London, 1888. Name engraved on bottom.

Height, $5\frac{3}{4}$ inches.

Second Afternoon

565—ENGLISH SILVER WEDDING CAKE BOX

Oblong, with rounded corners and hinged cover. Repoussé decoration of mythological scene, "Marriage of Victory and Mars," with Minerva acting as priestess. To the left, behind Mars, is Cupid holding a shield, and behind Victory is a burning altar. Above the group are Fame, blowing a trumpet, and attendants in the clouds. Rim of box chased with arabesque scroll. Gilt inside. Date mark, London, 1888.

Size, 6 inches by 5 inches.

16. 566—SCOTCH SILVER SWEETMEAT BOX

Hexagonal box with rounded outline. Hinged cover with repoussé decoration of rococo scroll in relief. Floral and scroll designs on the side panels. Bottom machined in fine line with circular shield in center engraved with heraldic crest. Date mark, Edinburgh, 1788. Maker's mark, F. H. (Francis Howden).

Size, 5 inches by 3½ inches.

25. 567—SMOKER'S SILVER TRAY

Eighteenth century. Oval, resting on four feet. With sloping rim and extended ends. A fluted cup in center to hold the coal of fire, with which to light the pipes. Trays of this description were generally accompanied by "lazy tongs."

Height, 4¾ inches.

11. 568—RUSSIAN SILVER DOCUMENT SEAL BOX

Solidly made round box to hold the wax impression of the imperial seal, which was attached to documents of importance. On cover in relief is a wreath of laurel leaves and the Royal Heraldic Arms, attached to box by rivets. Three holes on the side for cords of attachment. Moscow, 1856.

Diameter, 5 inches.

12. 569—SIX SMALL PLATED TUMBLER COASTERS

Reticulated rims, lacquered inside in red and black with Chinese figures. Original baize bottoms.

Second Afternoon

W. R. Jacobs
570—EUROPEAN SILVER JEWEL CASKET

7.5
Early last century workmanship. Oblong swell body with square corners, four scroll feet and hinged cover with sleeping lion on the top. Locks, but lacks key. Panels engraved with floral scroll.

Size, 4½ inches by 6 inches.

J. C. Oshawa
571—SILVER-BOUND BOOK

250
Vernunftige Gedanken von der Wenfchen by Christian Wolff. Published by Renger. Halle 1743. A curious book of precepts on correct living. Silver binding of highly repoussé poppies and roses on both sides and back, and with heavy clasp.

Size, 6¾ inches by 4¼ inches.

Mrs. Chelsea
572—SWEDISH SILVER BEAKER

600
Eighteenth century. Tall inverted conical cup, with wave-edge foot. Ornamented with a raised wave line both at top and bottom. Chased top border. Upper part of body engraved with scroll line decoration and letters E. H. S. (Capacity over two quarts.)

Height, 7¼ inches.

C. P. Falls
573—SILVER TOBACCO BOX

500
Cylindrical, resting on a projecting base carrying a beaded molding and supported on three ball-and-claw feet. Hinged cover, with ivory button handle. All-over decoration of intricate scroll on a stipple ground. Imposed shield engraved "J. D. W."

Height, 7¼ inches.

L. E. Elmer
574—SILVER-MOUNTED TOILET MIRROR

800
Oblong plate-glass beveled edge mirror in an embossed Dutch silver frame, cast and hand chased. Mounted with a velvet easel back. Modern copy of an antique.

Size, 6 inches by 8 inches.

Second Afternoon

575—DUTCH SILVER PLAQUE

Repoussé in high relief of Cupid playing a violin, on landscape background, surrounded by a border of pellets. The rim in high relief, with a border of tulips and roses alternating with raised bosses. Elongated from center. Probably of seventeenth century.

L. Elizur
Diameter, 15 inches.

576—PLATED VEGETABLE DISH

Heavy double dish of the shell and reeded edge pattern (1891). Made by Gorham & Co. Silver soldered. (Handle missing.)

Miss Sherwood

MISCELLANEOUS OBJECTS

577—TWO ECCLESIASTICAL PENDANTS

(A) Pierced metal, of saint with hands crossed. (B) Heart-shaped, with St. George and the Dragon and St. Anthony.

C. H. Brown

578—TWO GALLERY GLASSES

One framed in leather.

A. Landau

Respective lengths, 6½ inches by 8 inches.

579—BATON

Composed of various colored marbles.

Hand B. elas
Length, 11 inches.

580—CARVED IVORY DESK SEAL

Bust of Napoleon III and spread eagle below.

F. K. Kaisenbros

Height, 6½ inches.

581—ENGLISH PORCELAIN TEAPOT

Creamware, with decoration in gilt.

Miss Sherwood

582—PAINTED METAL MEDALLION

With coat-of-arms and dated 1778.

Length, 6 inches.

Second Afternoon

583—RUSSIAN ICON

C. H. Brown

583 *5 1/2* Repoussé silver, with the hands and faces of three figures showing through the pierced metal.

Height, 4 1/2 inches; width, 3 1/2 inches.

584—TWO METAL OBJECTS

F. H. Kaldenberr

584 *3 1/2* The devil with sabot, in bronze. Iron weight with relief ornamentation of busts, angel and oak spray.

585—DOUBLE-BARRELED PISTOL

H. W. Seaman

585 *8 1/2* With chased locks.

586—TWO ANTIQUE BRASS BOXES

As. L. Bree

7 1/2 One, oval, with inscriptions; the other, a spectacle case with medallion of a general and coat-of-arms on the cover.

Respective lengths, 5 inches and 5 1/2 inches.

587—ANTIQUE BRASS CASKET

L. Ellman

2 1/2 Coffer-shaped, with molded and incised ornamentation.

Length, 5 inches.

588—ANTIQUE BRASS AND COPPER SPECTACLE CASE

3 1/2 With incised ornamentation.

Length, 5 1/4 inches.

589—THREE ANTIQUE BRASS CANDLESTICKS

C. H. Brown

3 1/2 One with plain shaft and two with bulbed shafts.

Respective heights, 6 1/2 inches and 7 1/2 inches.

590—PAIR OF ANTIQUE BRASS CANDLESTICKS

H. C. Conard

2 1/2 Shaped bases and shaped standards. Have branches for two candles each.

Height, 10 1/2 inches.

591—ANTIQUE BRASS COFFEE GRINDER

C. H. Brown

2 1/2 Cylinder, with folding handle.

Length, 14 inches.

Second Afternoon

592—ANTIQUE BRASS CASKET

Oval, with engraved ornamentation of scrolls and eagle.

Length, 6 inches; height, 4 inches.

593—PERSIAN BELT

With pierced brass ends and ornamented with gilded bosses set with imitation rubies.

594—CURVED AND STRAIGHT DAGGER AND FLAIL

The former with inlaid and grooved blades; the latter with twisted chain.

595—PAIR OF GILDED BRASS BOWLS

With chased and repoussé covers.

Diameter, 8½ inches; height, 4½ inches.

596—DAMASCENED METAL BOX

Persian. With ornamentation of vase of flowers. The interior divided into compartments.

Height, 3 inches; length, 8 inches.

597—SILVERED INCENSE BURNER AND MEDALLION

Pierced. The former with three chains for suspension.

598—TURKISH BRASS COFFEE SET

Consisting of coffee-pot with side handle, six cup-holders and five cups.

599—NINE BRASS CUP-HOLDERS AND TEN CUPS

Turkish. The cups with various styles of decoration.

600—AMERICAN INDIAN BREASTPLATE

Composed of two strings of carved bone, long beads with loops of blue glass beads. Leather fringe.

Length, 14½ inches; width, 11½ inches.

THIRD AND LAST AFTERNOON'S SALE

WEDNESDAY, MARCH 20, 1918

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 o'CLOCK

Catalogue Nos. 601 to 853, inclusive

CHINESE SNUFF BOTTLES

601—TWO GLASS SNUFF BOTTLES (*Ch'ien-lung*) *Briss Thewood*
(a) Sapphire blue with mottling in lighter shade.
(b) Pink soufflé glaze.

602—TWO SNUFF BOTTLES (*Ch'ien-lung*)
(a) Milk glass with finely painted figure decoration. Seal
mark.
(b) Opal glass with lotus plant in relief in green and red.

603—TWO PORCELAIN SNUFF BOTTLES (*Ch'ien-lung*) *Mr. E. Fuller*
(a) Yellow glaze with Fu lions painted in colors.
(b) Glazed in imitation of frog skin. Character mark.

604—TWO PORCELAIN SNUFF BOTTLES (*Ch'ien-lung*)
Panel decorations of domestic seascape and pagoda scenes
on blue and brown grounds, both with seal marks.

605—TWO GLASS SNUFF BOTTLES (*Ch'ien-lung*) *Mr. Fuller*
(a) Pure white with rocks, plants and symbols in relief in
yellow and red.
(b) Sage green with Shou symbol and bats in dark green
and blue.

Third and Last Afternoon

Mrs. E. Fuller

606—TWO PORCELAIN SNUFF BOTTLES (*Ch'ien-lung*)

6 12 (a) Decoration of game cocks in various colors.
(b) Garden party of lady musicians in delicate colors.

607—TWO GLASS SNUFF BOTTLES (*Ch'ien-lung*)

10 12 (a) Raised decoration of plum, pine and vines touched with
gilding on turquoise-blue ground.
(b) Lapis blue with plum bamboo, and pine in low relief.

608—TWO GLASS SNUFF BOTTLES (*Ch'ien-lung*)

4 12 (a) Imperial yellow highly polished surface.
(b) Rose pink highly polished surface.

609—TWO PORCELAIN SNUFF BOTTLES (*Ch'ien-lung*)

4 12 Raised decorations of vases and flowering plants on deep
green and yellow grounds.

Mrs. J. S. Morris

6 12 610—TWO GLASS SNUFF BOTTLES (*Ch'ien-lung*)

(a) Temple ornaments, in cinnabar on turquoise ground.
(b) Amber color, with grapevine and squirrels in relief
in green.

Mrs. Lorenz Agassiz

22 12 611—TWO PORCELAIN SNUFF BOTTLES (*Ch'ien-lung*)

(a) Shoki and demons, finely penciled in coral red.
(b) Pine, hawk and rocks in *famille verte* colors.

R. N. Moore

22 12 612—TWO PORCELAIN SNUFF BOTTLES (*Ch'ien-lung*)

(a) Equestrian figure, rocks and landscape in high relief
and enameled.
(b) Imperial dragon, and phoenix carved in relief and
colored.

Mrs. Lorenz Agassiz

613—TWIN SNUFF BOTTLE (*Ch'ien-lung*)

13 12 Of rock crystal. Inside decoration of landscape flowers
and butterflies minutely painted in colors.

Third and Last Afternoon

Yrus Lorenz Agnew

614—PORCELAIN SNUFF BOTTLE (*Ch'ien-lung*)

70 In form of twin fish in coral red on white ground. Seal mark.

615—LAPIS SNUFF BOTTLE (*Ch'ien-lung*)

270 Plum and lotus carved in high relief. Jeweled stopper.

616—RUBY GLASS SNUFF BOTTLE (*Ch'ien-lung*)

400 Jar form, with wide mouth. Silver stopper.

617—AMBER SNUFF BOTTLE (*Ch'ien-lung*)

Mrs. S. J. Morris

Monsters carved in relief in obverse and reverse panels.

90 Green glass stopper.

618—SAPPHIRE-BLUE GLASS SNUFF BOTTLE (*Ch'ien-lung*)

400 Carved handle ornamentation. Highly polished surface. Imitation jade stopper.

619—PORCELAIN SNUFF BOTTLE (*Ch'ien-lung*)

R. N. Moore

55 Raised decoration of Fu dogs and brocade ball in coral-red and yellow on a turquoise ground. Seal mark.

620—MUTTON FAT JADE SNUFF BOTTLE (*Ch'ien-lung*)

160 Highly polished surface, coral and metal stopper.

621—GLASS SNUFF BOTTLE (*Ch'ien-lung*)

Mrs. A. Connor

180 The decoration consists of inside painting of children at play. Carved ivory stopper.

622—CARVED AMBER SNUFF BOTTLE (*Ch'ien-lung*)

Mrs. Lorenz Agnew

Monster carved in low relief on highly polished clear surface.

220

623—PORCELAIN SNUFF BOTTLE (*Ch'ien-lung*)

Fisherman in boat, and grasses in enamel colors. Seal mark.

Third and Last Afternoon

624—CAMEO GLASS SNUFF BOTTLE (*Ch'ien-lung*) *Mrs. Lorenz Agassiz*
150 *Decorations of dragons and waves in ruby red on clear white ground. Jade stopper. Impressed seal mark.*

625—UNIQUE IVORY SNUFF BOTTLE (*Ch'ien-lung*) *✓ 225*
Carved to represent a dignitary with fan. Impressed seal mark. Opal stopper.

626—PORCELAIN SNUFF BOTTLE (*Ch'ien-lung*) *F. N. Kaldenberg*
70 *Flattened pear-shape, decoration of traveling dignitary and ox on a highly polished black surface.*

627—GOLDEN AMBER SNUFF BOTTLE (*Ch'ien-lung*) *✓ 31*
31 *Decoration of boys at play, stork and female figure carved in high relief. Has stopper to conform.*

628—IVORY SNUFF BOTTLE (*Ch'ien-lung*) *✓ E. Bauer*
71 *Equestrian and other figures, plants and rocks, carved in high and low relief. Seal mark.*

628A—GLASS SNUFF BOTTLE (*Ch'ien-lung*) *Duplicate*
16 *Crystalline white, intricately decorated on the inner surface with children at play.*

629—PORCELAIN SNUFF BOTTLE (*Ch'ien-lung*) *Mrs. Lorenz Agassiz*
16 *Equestrian and boating scenes carved in high relief and painted in enamel colors. Seal mark.*

630—GLASS SNUFF BOTTLE (*Ch'ien-lung*) *✓ 17*
17 *Of clear white glass. Intricate painting on the inner surface of equestrian and other figures in colors.*

631—IVORY SNUFF BOTTLE (*Ch'ien-lung*) *Mrs. Lorenz Agassiz*
425 *Pine tree, plants, equestrian and other figures, carved in high and low relief. Seal mark.*

Third and Last Afternoon

632—PORCELAIN SNUFF BOTTLES (Ch'ien-lung)

3250 Industrial scenes carved in high relief and decorated in enamel colors. Seal mark.

Mrs. Lorenz Agassiz

633—BLACK LACQUER SNUFF BOTTLE (Ch'ien-lung)

1800 Temples, figures, pine trees and rocks carved in high relief on a tinted ground. Seal mark.

W. E. Bauer

634—LARGE IVORY SNUFF BOTTLE (Ch'ien-lung)

2250 Birds, rocks, trees and grasses etched on a black lacquered surface. Seal mark.

W. W. Kaldenbiers

635—PORCELAIN SNUFF BOTTLE (Ch'ien-lung)

700 Figures, rocks and bamboo carved in high relief and painted in enamel colors on a yellow ground.

Mrs. E. Fuller

636—IVORY SNUFF BOTTLE (Ch'ien-lung)

3100 Female figures and blooming plants finely carved in high relief and undercut.

W. W. Kaldenbiers

637—AMETHYST GLASS SNUFF BOTTLE (Ch'ien-lung)

1500 Dignitary, lion, tree and rock modeled in relief. Highly polished surface. Metal stopper.

Mrs. Lorenz Agassiz

638—LARGE IVORY SNUFF BOTTLE (Ch'ien-lung)

3750 Carved decoration of plum, peony and lotus tree in blossom and birds. The entire obverse and reverse intricately carved and undercut. Ivory stopper. Seal mark.

W. W. Kaldenbiers

639—TALL IVORY SNUFF BOTTLE (Ch'ien-lung)

4500 The decoration consists of stork amid bamboos artistically carved in high relief and undercut. Stopper to conform. Seal mark.

Mrs. E. Fuller

Third and Last Afternoon

Mrs. E. Fuller

640—JAPANESE BLUE AND WHITE RETICULATED JAR

3 15

A quadrilateral stand with indented corners, on four bracket feet, has sides of geometrical openwork and is decorated with reserved blossoms in a blue ground. Into the open top fits a deep ovoidal cup.

Mrs. Liverwood
Height, 3 inches.

641—JAPANESE BLUE AND WHITE RETICULATED JAR

3 16

Modeled in form of a hexagonal table or stand, the top cut out and a deep cup molded there, and the swell-legs connected at the base. The legs embrace quatrefoil panels of geometrical openwork, and are decorated with flowerets reserved in white in a sapphire-blue ground.

Height, 3 inches.

642—JAPANESE CELADON COUPE

3 17

Modeled as a widely opened blossom with flaring petals, and center hollowed and depressed as a cup, supported on three elephant-trunk feet which rest on a circular base. Brilliant monochrome glaze of light sea-green.

Diameter, 3½ inches.

643—JAPANESE BLUE AND WHITE ORNAMENT

2 18

Hirado ware. A reproduction in miniature of the fire pot and hot water kettle used in the ceremonial tea service. Both decorated in two tones of blue with flowers and foliage on a brilliant white ground.

Height, 3½ inches.

644—JAPANESE JAR

3 19

Large pear-shape, with a rich and brilliant splash glaze of green, red, purple and gray-blue, over a soft gray glaze broadly crackled.

Height, 5 inches.

645—JAPANESE OVIFORM VASE

2 20

Brilliant drip glaze of grayish purple over deep blue.

Height, 5¾ inches.

Third and Last Afternoon

Mrs. E. Fuller

646—IMARI BLUE AND WHITE WATER POURER

3 10
Circular; compressed ovoidal form with small orifice at center of top and embryonic spout flanked by leaf forms in relief. Brilliant cobalt-blue decoration finely penciled on creamy-white.

CHINESE PORCELAINS

200
647—NANKING COUPE

Mrs. Sherman

Expanding from a low pedestal to a cylindrical upper section, above which is a broadly flanged top. The body is covered with a brownish metallic glaze in which are etched blossoms and florets, a number of which are filled out with overglaze blue and white and celadon. Lip in blue and white lattice. Cochin China.

Diameter, 3 inches.

11

500
648—CHINESE BLUE AND WHITE CUP (*Ch'ien-lung*)

Cylindrical, with deep and slightly thickened lip, and low, retorted foot. Decorated, in white reserve and pale cobalt-blue, with a succession of happy figures, on a pulsating ground of deeper blue. Four varied borders.

Diameter, 3 $\frac{1}{4}$ inches.

Mrs. E. Fuller

649—CHINESE BLUE AND WHITE TOILET BOX WITH COVER

(*K'ang-hsi*)

500
Ovoidal on low foot, with dome cover flattened. On the cover a dragon and phoenix among flame and cloud scrolls, within a border of vermiculations, and on the box a *ju-i* border.

Diameter, 4 inches.

11

200
650—CHINESE WRITER'S WATER COUPE (*Ch'ien-lung*)

Shallow, compressed-ovoidal form on low foot, with delicately modeled lip and wide mouth. Clothed in a fine and brilliant glaze of rich camellia-leaf green, *truité*, and exhibiting a soft iridescent lustre.

Third and Last Afternoon

Mrs E. Fuller

651—CHINESE AMPHORA-SHAPE VASE (*Ch'ien-lung*)

651 The neck slender and lip flaring, and foot lightly spreading. Mirror glaze of rich, dense and dark swamp-green, ending in thick flow shortly above the foot.

From the Thomas B. Clarke sale, 1917.

Height, 5 1/8 inches.

170 652—CHINESE MELON-LOBED JAR WITH COVER (*Ming*)

170 Inverted pear-shape, the cover hat-shaped. Blossom medallion of oval petals incised on cover, and on the shoulder a conventional border incised and in relief. Brilliant glaze of mottled turquoise-blue with fishroe crackle.

From the Thomas B. Clarke sale, 1917.

Height, 5 1/4 inches.

150 653—CHINESE MELON-LOBED JAR WITH COVER (*Ming*)

150 Inverted pear-shape with short neck; hat-shaped cover. On the shoulder a *ju-i* border in relief, and on the cover a conventional lotus blossom incised. Glaze of turquoise-green and a dark turquoise-blue, minutely crackled.

From the Thomas B. Clarke sale, 1917.

Height, 5 1/4 inches.

175 654—CHINESE MELON-LOBED JAR WITH COVER (*Ming*)

175 Inverted pear-shape with short wide neck, the cover hat-shaped. Conventional border on shoulder and blossom on cover, modeled in relief and by incision. Turquoise glaze in both the blue and the green tones, minutely *truité*.

From the Thomas B. Clarke sale, 1917.

Height, 5 1/4 inches.

175 655—CHINESE INVERTED PEAR-SHAPE MELON-LOBED JAR

(Ming)

175 Modeled in twelve lobes, with a boldly fashioned *ju-i* border encircling the shoulder. Mottled turquoise-blue and turquoise-green glaze, brilliant and minutely crackled.

From the Thomas B. Clarke sale, 1917.

Height, 5 7/8 inches.

Third and Last Afternoon

656—CHINESE OVOID JAR (Ming) *Mrs. Shurwood*

25th

With flat foot and flattened shoulder, and short upright lip. Brilliant glaze of a lush grass-green, with mirror properties and delicately crackled. Interior glazed in a rich mustard-yellow, which is also crackled. Wooden cover and stand.

Height, 6 $\frac{1}{4}$ inches.

From the Thomas B. Clarke sale, 1917.

657—CHINESE BOTTLE-SHAPED VASE (Ming) *Mrs. E. Fuller*

10th

Squat-ovoidal body on a broad foot; full neck and bulbous lip, expanded in lobes. On the neck two animal-head and ring handles modeled in low relief. Rich and brilliant cream glaze with a variable crackle.

Height, 6 $\frac{7}{8}$ inches.

657A—CHINESE BOTTLE-SHAPED VASE (Ming)

10th

Companion to the preceding.

658—CHINESE PEACHBLOOM VASE (Ch'ien-lung)

10th

Pear-shape on bold and lightly expanding foot, with delicate, slender neck and trumpet lip. Coated with a glaze of rich peach-pink, its tone varying very slightly, showing a diagonal crackle on neck and shoulder and having a veiled-mirror surface. (Slight restoration at lip.)

Height, 6 $\frac{7}{8}$ inches.

659—CHINESE PEACH-RED BOTTLE-FORM VASE (Ch'ien-lung)

6th

Pear-shape with low foot, short neck and flaring lip. Mirror glaze of subdued brilliance, in an even tone of deep peach-red.

Height, 7 $\frac{1}{8}$ inches.

660—CHINESE CAMELLIA-LEAF GREEN VASE (Ch'ien-lung) *Mrs. Shurwood*

6th

Inverted pear-shape with steep shoulder, and metal-capped lip. Lustrous glaze of rich camellia-leaf green, showing both fine and coarse crackle. Teakwood cover and stand.

Height, 8 $\frac{5}{8}$ inches.

Third and Last Afternoon

E. Springer
661—CHINESE PORCELAIN BOTTLE (Tao Kuang)

8⁰⁰ Ovoid with short tubular neck slightly expanding, and bold foot. Monochrome glaze of pale turquoise-blue with greenish trend, faintly crackled.

Mrs. Scherzer
662—PAIR CHINESE DOG FU TAPER STANDS (Ming)

20⁰⁰ The dogs standing, heads and tails erect and mouths open, on oblong pedestals. Their trappings are modeled in relief, with further relief ornamentation, and the bases carry floral scrolls in relief. Fine characteristic Ming glaze of mottled emerald-green, with infinitesimal crackle. (The taper holders borne upon the animals' backs have been broken off and lost.)

J. T. C. Springer
Height, 6 $\frac{1}{4}$ inches.

663—CHINESE BLUE AND WHITE GINGER JAR (K'ang-hsi)

27⁵⁰ Fine and heavy hard paste white porcelain, clothed in a glaze of soft and brilliant creamy white and penciled with a decoration in two tones of sapphire-blue picturing boyish figures in a garden, near ornamental banana trees and rockery, one figure bearing a *ju-i* sceptre and mounted on a *kylin*, four others as attendants bearing banners ahead of and behind him. Has carved teakwood cover and stand.

Mrs. R. de Corne
664—CHINESE PEAR-SHAPE BOTTLE WITH FUNNEL NECK (Hsüan Tê)

7⁵⁰ Rich, soft and deep plum-color glaze, with a misty-mirror surface and delicate hair-line crackle. (Restorations at foot and lip.)

From the Thomas B. Clarke sale, 1917. *R. Glendinning*
Height, 8 $\frac{1}{2}$ inches.

665—CHINESE PEACH-COLOR GALLIPOT (Yung Chêng)

5⁰⁰ Most gracefully proportioned, and clothed in a brilliant mirror glaze of rich and deep peach-pink from a white-glazed lip to the perfect foot. Underneath the foot, the six-character mark of the reign in brilliant blue within a blue double ring, under a pure white glaze. (A crack starting near the foot reaches the shoulder, but the structure has not parted.)

Height, 9 $\frac{1}{4}$ inches.

Third and Last Afternoon

666—CHINESE QUATREFOIL DISH (*Ch'ien-lung*)

Shallow, on four *ju-i* feet. Enveloped in a softly brilliant glaze of finely commingled tones of delicate green and dark blue, after a Sung style. Has carved teakwood table-stand.

Length, 9 $\frac{3}{8}$ inches.

667—CHINESE CELADON VASE (*Early Ming*)

Inverted pear-shape with slender underbody and foot, and bulbous shoulder, and short cylindrical neck expanding very slightly. Fine grayish sea-green glaze with mirror properties, and a bold, broad crackle in self-color and *café-au-lait* lines.

Height, 9 $\frac{1}{2}$ inches.

From the Thomas B. Clarke sale, 1917.

668—CHINESE GREEN JARDINIÈRE (*Ming*)

Low, slightly compressed, ovoid form, flat of foot, with a large circular mouth and plain lip. Invested with a rich glaze of dark and varied watermelon-green of dull lustre, exhibiting small areas of brilliancy, and minutely crackled. Carved teakwood stand.

Diameter, 9 $\frac{3}{8}$ inches.

From the Lydig Collection, 1913.

From the Thomas B. Clarke sale, 1917.

669—CHINESE DECORATED PORCELAIN BOWL (*Ch'ien-lung*)

Inverted bell shape with bold foot. Exterior decorated with a rich lotus scroll in polychrome enamels, within a rose ground of Du Barry tendency, finely diapered with vermiculate scrolls. Interior in a pistache-green of dull lustre. Seal mark of *Ch'ien-lung*.

Diameter, 7 $\frac{1}{4}$ inches.

670—CHINESE BLUE AND WHITE PLATE

Landscape decoration, with willows and pavilions.

Diameter, 8 $\frac{5}{8}$ inches.

Third and Last Afternoon

671—CHINESE GALLIPOT (*Hsüan Tê*)

Mazarin-blue glaze of lustrous surface, with fine, lightly perceptible crackle.

Height, 10 $\frac{3}{8}$ inches.

From the Thomas B. Clarke sale, 1917.

25.—672—CHINESE CREAM-COLOR VASE (*Ming*) *R. N. Moore*

Slender ovoid form with flat foot, and short neck with expanding lip. Brilliant glaze of rich cream-color, with mirror properties and fine crackle. Has teakwood stand.

Height, 10 $\frac{1}{2}$ inches.

From the Thomas B. Clarke sale, 1917.

673—CHINESE DRAGON BOTTLE (*Wan Li*) *R. N. Oliver*

Broad, compressed ovoidal body, on a low foot; tall tubular neck with lightly everted lip. Modeled in relief about the neck, a dragon in archaic high conventionalization. Brilliant mottled emerald-green glaze, *truité*, exhibiting an iridescent metallic lustre and areas of a light frosting of decay. Has stand.

Height, 11 inches.

30.—674—CHINESE BLUE AND WHITE DISH *Mrs. E. Fuller*

Oval, with shallow cavetto and flaring marly, the latter exhibiting a wide pierced band. Decoration, a waterside landscape with boats and buildings.

Diameter, 10 $\frac{3}{4}$ inches.

35.—675—CHINESE DECORATED VASE (*Yung Chêng*) *R. N. Moore*

Slightly ovoid contour, with flat foot, high and narrow shoulder, short and wide incurvate neck and metal-capped lip. Grayish-white glaze of variable brilliance. Decorated in polychrome enamels and rose with the "Hundred Boys," at play, and they have with them also girls, a hobby horse and a rooster. Has been attributed to Ch'ien-lung.

Height, 11 $\frac{3}{4}$ inches.

Third and Last Afternoon

676—CHINESE GRAY-BLUE VASE (*Ch'ien-lung*)

Mr. E. Fuller

57

Large body of inverted pear-shape, with broad shoulder slightly flattened, on which are modeled in bold relief two large rings pendent from animalistic loop handles springing from a molding about the neck; the full neck tapers slightly, and expands again to a flange lip. Invested with a fine glaze of misty-mirror brilliancy and *peau-d'orange* surface, in cadet-gray hue over dark blue and lightly crackled.

Height, 11 3/4 inches.
Mr. N. S.

677—CHINESE TALL GALLIPOT (*Hsiüan Té*)

1237

Brilliant mirror-glaze of rich dark violet, verging in its depths upon a deep blue, with a delicate sub-surface fishroe crackle.

Height, 11 7/8 inches.

From the Thomas B. Clarke sale, 1917.

678—CHINESE TALL JAR

Mr. J. N. Knill

2

Oviform with high shoulder and short lip; clothed in a mottled glaze of peacock-green, with patches of metallic iridescence. Modern; intended to be after K'ang-hsi.

Height, 12 inches.

1737 688—CHINESE CREAM VASE (*Ch'ien-lung*)

Oviform with full neck lightly expanding to a molded lip; low foot. Two lion-mask and ring handles in relief. Encircled by a band of finely incised foliar scroll, below the handles, and by a border of incised key-fret below the lip. Brilliant glaze of soft cream-white, delicately crackled.

Height, 11 7/8 inches.

689—CHINESE DRAGON BOTTLE (*Ming*)

Mr. E. Fuller

1500

Ovoid, on a deep, flanged foot, with tall tapering neck expanding in a melon-lobed lip. On shoulder and neck two lizard-dragons in high relief (heads restored). Brilliant soft gray glaze with varied crackle in dark lines.

Height, 13 1/4 inches.

Third and Last Afternoon

690—CHINESE MAMMOTH INVERTED-PEAR SHAPED JAR
(*Hsüan Tê*)

290 *u* Rich and softly lustrous glaze of deep lapis-lazuli blue. This is interrupted by figures of Shou-lao and the eight Taoist immortals, delicately modeled, reserved in the biscuit or glazed in turquoise-blue and pale *aubergine*. The emblematic spotted stag and pine tree, and the courier of the immortals the stork, also appear, and on shoulder, base and neck are elaborate borders. (Neck restored.) The jar is similar to one in the former J. Pierpont Morgan Collection, No. 896, illustrated in the Metropolitan Museum Catalogue, plate LXXII. Has carved and pierced teakwood stand.

Height, 13½ inches.

From the Thomas B. Clarke sale, 1917.

691—CHINESE RETICULATE JAR

37 *u* Ovoidal with high and narrow shoulder, short incurvate neck and large mouth, and lightly spreading foot. Elaborately decorated, and glazed in rich colors. The main body of the jar shows five horsemen, a personage and his escort, proceeding over rocky ground and beneath pine trees sheltering a pavilion, executed in solid on a boldly reticulated ground. Above is a reticulated border of blossoms and leaves, and borders of formal pattern adorn shoulder and neck. At the base is a border of panels, deeply pierced. The colors used are dark blue, rich green and yellow, on a deep *aubergine* ground. In *Hsüan Tê* style, but a later production.

Height, 15½ inches.

692—CHINESE BLUE AND WHITE TEMPLE JAR (*Ch'ien-lung*)

27 *u* Deep inverted pear-shape with short wide neck. Boldly painted with a highly conventionalized scroll of the Indian lotus, in rich blue. At neck and foot petal borders in the same motive.

Height, 16½ inches.

Third and Last Afternoon

Mrs. G. Fuller

693—CHINESE BLUE AND WHITE QUADRILATERAL VASE

(*Wan Li*)

1000
Tall beaker-form, with boldly sculptured foot, lower section slightly contracting, mid-section ovoidal, and short upper section expanding to an upright flange lip. On the ovoid section four lion-head handles in high relief, pierced for large loose rings (the rings have disappeared). Dense stone-weight porcelain. The decoration is modeled in the paste, in low relief, and painted in a rich and soft cobalt-blue delicately mottled, on a white ground, the entire surface brilliant. The decoration consists of sixteen dragons among floral sprays, on the principal sections, with border details. Six-character mark of reign on lip.

Height, 22 3/4 inches.

350
694—CHINESE CELADON JARDINIÈRE (*Early Ming*)

Large inverted pear-shape, with beveled foot, wide mouth and short upright rounded lip. Brilliant celadon glaze of fine grayish sea-green, over a decoration incised and modeled in the paste consisting of a deep band of lanceolate leaves, girdling the underbody, and flower sprays and conventional peaches of longevity in eight deep panels around the shoulder. (Slight furnace defect in the glaze on one panel.)

Height, 9 5/8 inches; diameter, 13 inches.

From the Thomas B. Clarke sale, 1917.

750
695—CHINESE CELADON JARDINIÈRE (*Ming*)

Large inverted pear-shape with wide mouth and short lip and beveled foot. Boldly modeled decoration of fruit clusters and ideographs in alternate panels, about the upper body, over corresponding panels each containing a single leaf around the base. Luminous glaze varying from a pure sea-green to the grayish celadon and showing ochreous areas.

Height, 10 3/8 inches; diameter, 13 inches.

Third and Last Afternoon

25th 60
696—CHINESE GLOBULAR JARDINIÈRE (Sung)

Zse-chao ware. Lustrous glaze of soft cream-white, boldly painted in rich seal-brown with a shoulder border of flying phœnixes and a deep band of ornamental plantains and stellate blossoms. (Broken and mended.)

Height, 11 $\frac{1}{4}$ inches; diameter, 16 $\frac{1}{2}$ inches.

From the Thomas B. Clarke sale, 1917.

115th 60
697—CHINESE DECORATED GARDEN SEAT (Hsüan Té)

Ovoidal, with lightly mounded top. The upper and lower sections are glazed in a rich, mottled, turquoise-blue, and decorated with incised lotus sprays glazed in aubergine, yellow and white, and with bands of dark purple studding. About the center the ground is dark purple, and strutting peacocks amid peonies are incised, and glazed in coloring similar to that of the lotuses. Two Fu-head handles. A similar garden seat is in the British Museum, assigned to a later date.

Height, 15 $\frac{1}{2}$ inches.

From the Thomas B. Clarke sale 1917.

17th 60
698—CHINESE CELADON GARDEN SEAT (Early Ming)

Around the center a wide band in openwork, displaying Fu-lions holding the stems of large scrolling floral sprays. The solid portions of the body above and below are decorated in varying floral patterns, and the top with a brocade design, all incised under a brilliant celadon glaze of fine sea-green tone.

Height, 16 $\frac{1}{2}$ inches.

From the Thomas B. Clarke sale, 1917.

699—CHINESE PORCELAIN ELECTRIC LAMP

An oviform vase of the Ch'ien-lung period, metal-mounted and equipped for electricity, with shade. The vase is decorated with two phœnixes perched on rocks, amid peonies and magnolia, in colors of the rose family on an emerald-green ground penciled with dark lines.

Height of vase, 8 $\frac{1}{4}$ inches; complete, 21 $\frac{1}{2}$ inches.

Third and Last Afternoon

700—CHINESE PORCELAIN ELECTRIC LAMP

A tall beaker-shaped vase of K'ang-hsi, metal-mounted and equipped for electricity, with three lights and silk shade. The vase is decorated in the colors of the *famille-verte* with Taoist figures and emblems, and with landscapes and galloping horsemen.

Height of vase, 17 inches; complete, 33 1/2 inches.

701—JAPANESE OVOID JAR WITH COVER

Luminous glaze of pure soft creamy white, beneath which a floral decoration is modeled in low relief in the paste, the decorative design being completed in green overglaze enamels and color glazes, and butterflies on the wing being seen fluttering above the flowers. Made by Seifu, a modern producer whose specialty was imitating Chinese wares.

Height, 10 3/8 inches.

CHINESE POTTERY

702—FIVE MINIATURE POTTERY FIGURES (T'ang)

Dog, horses and other animals, in white, brown, black, green and cream glazes. For funerary use.

703—FIVE POTTERY FUNERARY ORNAMENTS (T'ang)

Miniature figures, animals and a boy, and a miniature ewer, in various glazes.

704—FIVE POTTERY FUNERARY ORNAMENTS (T'ang)

Dog, horses ridden by small animals, and a figure in a tub, in brown, cream and greenish glazes.

705—TWO POTTERY WINE CUPS (T'ang)

Ovoidal with molded lips. One glazed in a soft green, and one marbled in green, burnt orange and cream, with crackle.

Third and Last Afternoon

706—TWO KOREAN ROUGE BOXES

306 Cylindrical and shallow. Pale grayish-green celadon glaze, one cover with inlaid decoration in black and white.

707—TWO KOREAN ROUGE BOXES

306 Circular, ovoidal and shallow. Greenish-gray glaze with inlaid decoration in black and white.

708—KOREAN CELADON INLAID COUPE (*Korai*)

306 Circular and shallow, with bold foot and lightly everted lip. Inlaid decoration; on the surface of the lip a border in white, and on the exterior of the body four blossom medallions in white and black, under a grayish sea-green glaze broadly crackled in self-color and *café-au-lait*.

Diameter, 3 1/8 inches.

709—TWO KOREAN BOWLS

306 One conical, in light celadon glaze, with incised floral decoration in the interior; the other ovoidal, in grayish-green celadon glaze, crackled, both exterior and interior decorated with flying storks, and floral and scroll motives, incised.

Diameters, 6 and 7 inches.

710—TWO KOREAN BOWLS

306 One ovoidal and shallow, with celadon glaze of sage-green tone and large crackle; the other deeper, in flaring ovoidal form, with floral decoration lightly modeled in the paste on both exterior and interior, under a crackled celadon glaze of grayish sea-green tone.

Diameters, 6 1/4 and 1 1/2 inches.

711—TWO KOREAN BOWLS

306 One ovoidal and shallow, with elaborate floral decoration inlaid in black and white on both exterior and interior, under a crackled celadon glaze of pale grayish sea-green. The other of deep ovoidal form, both surfaces etched and inlaid in white and presenting rich floral designs; grayish-celadon glaze.

Diameter, 7 1/2 inches.

Mrs. E. Fuller

Mrs. E. Fuller

Mrs. E. Fuller

Third and Last Afternoon

712—KOREAN ROUGE BOX (*Korai*)

Unctuous gray glaze over an inlaid decoration in black and white.

713—KOREAN WATER JAR (*Korai*)

Low ovoidal form with short expanding lip. Gray glaze of soft luminosity, over an inlay of floral sprays in black and white; underbody incised with a petal border.

714—TWO KOREAN ROUGE BOXES (*Korai*)

Grayish-celadon glaze, which on one is finely crackled; the cover of this box inlaid with conventional designs in black and white. The other is lightly etched with a conventional leaf figure, and the sides are incised.

Diameter, 3½ inches.

715—PAIR KOREAN SAUCERS (*Korai*)

With molded lips; each with a crudely incised ring at the bottom. Pale grayish sea-green celadon glaze finely crackled, and variously spotted with a creamy frosting of decay.

Diameter, 4 inches.

716—KOREAN SAUCER (*Korai*)

With expanded lip, a lightly incised ring defining the bottom. Light grayish sea-green celadon glaze finely crackled, a broad area of the underbody showing a creamy-buff frosting of decay.

Diameter, 3⅓ inches.

717—TWO KOREAN CELADON SMALL DISHES (*Korai*)

One with flaring sides and a lightly molded retired foot, the other of shallow ovoidal form on a low foot; pale celadon glaze, one greenish-gray, one grayish sea-green, and both closely crackled.

Diameters, 5½ and 5¾ inches.

Third and Last Afternoon

Mrs. E. F. Ulmer
718—TWO KOREAN CELADON SMALL DISHES (*Korai*)

One ovoidal and shallow, with an unctuous celadon glaze closely crackled. One with inclined sides flaring from a lightly molded foot, and both surfaces decorated under a minutely crackled and luminous grayish-celadon glaze which on the exterior is frosted with decay. The interior decoration inlaid in white, that on the exterior in black and white.

5-16 1
Diameter, 4 3/4 inches.

719—KOREAN CELADON BOWL (*Korai*)

Slightly ovoidal contour, and bold foot. Luminous glaze of pure and even celadon tone covering all surfaces.

Diameter, 4 7/8 inches.

720—KOREAN BOWL (*Korai*)

Ovoidal with small foot. Exterior crudely etched with a band of leaf forms. Tan and gray glaze, crackled.

Diameter, 6 1/4 inches.

2-18
721—KOREAN BOWL (*Korai*)

Ovoidal with low foot. Lightly etched rings below the rim. Gray crackled glaze with greenish trend, and on the outside an area of creamy frosting.

Diameter, 6 7/8 inches.

5-16
722—KOREAN CELADON BOWL (*Korai*)

Ovoidal with low foot; interior encircled by a lightly incised ring under the rim. Delicate grayish sea-green celadon glaze with bluish trend, crackled; on the exterior a light frosting of incipient disintegration.

Diameter, 7 1/8 inches.

723—KOREAN CELADON BOWL (*Korai*)

Ovoidal and deep, with bold foot. Lustrous celadon glaze of delicate grayish sea-green hue, with sporadic crackle. Interior decorated with three dragons modeled in light relief in the paste amid swirling waves.

Diameter, 7 3/4 inches.

Third and Last Afternoon

724—CHINESE POTTERY BOTTLE (Eighteenth Century)

Elongated pear shape with short and slender neck slightly expanding. Porcellanous ware, clothed in a lustrous monochrome glaze in the tender green of the young bamboo shoots, with delicate crackle.

Height, 8½ inches.

725—COCHIN CHINA JAR (Eighteenth Century)

Ovo-cylindrical with slightly retorted foot, rounded shoulder and embryonic lip about a small mouth. Luminous lavender glaze of *peau-d'orange* surface, delicately crackled.

Height, 8½ inches.

726—CHINESE POTTERY BOWL (Eighteenth Century)

Ovoidal, on three *ju-i* feet; lightly rounded lip. Encircled by two bands of bold bosses. Exterior glazed in a lush swamp-green, the interior in a rich yellow.

Diameter, 9¾ inches.

727—CHINESE POTTERY VASE (Han)

Ovoidal body expanding from a broad flat foot, with deep shoulder and wide neck, and heavy expanding lip. On the shoulder a band of mounted bowmen and running animals in relief, and two animalistic mask and ring handles in low relief. Mottled glaze of rich and brilliant green with light crackle.

Height, 11½ inches.

728—GRANARY URN (Han)

Cylindrical, on three low seated-bear feet, the body encircled by three bands of rings; overhanging roof with overlapping plates and tile ridges. Variable glaze of rich swamp-green of soft lustre.

Height, 13¾ inches.

729—GRANARY URN (Han)

Companion to the preceding. (Mended.)

Third and Last Afternoon

F. N. Kaldenberg

730—TWO JAPANESE BRONZE OBJECTS

302 A reversible tripod stand for supporting a rock crystal ball, with reddish-brown patina, and an ash receiver in form of a pear-shaped kettle with bill handle, with patina of grayish-brown.

731—TWO JAPANESE BRONZE BELLS

302 Tubular ring form, the tube split and separated equatorially. Smooth greenish-brown patina. Used on horses.

Diameter of the larger, 3 inches.

732—FIVE SMALL ORIENTAL BRONZES

700 Three seals, two of them without device; a standing figure beating a drum; and a group of three figures, a man embracing the shoulders of two boys at his sides.

302 733—SMALL BRONZE FIGURE

Chinese boy kneeling, scrubbing the floor.

302 734—JAPANESE CLOISONNÉ TEA JAR WITH COVER

Ovoid form. Black enamel with pendent vines in colors of almost microscopic fineness. Inside, bronze heavily gilt and enameled. Signed on bottom with engraved character.

Height, 4 inches.

735—TWO JAPANESE CUP STANDS

100 One in blue and white, with a broad concave openwork border or lip; one in blue with a white figure on its broad hexafoil lip.

Diameter, 3 $\frac{3}{4}$ and 3 $\frac{1}{4}$ inches.

302 736—JAPANESE BRONZE INCENSE BURNER

Quadrilateral with indented corners, on four *ju-i* feet; short neck from which spring up-curling scroll handles; openwork cover surmounted by a Fu-lion. Greenish-brown and black patina.

Height, 4 inches.

Third and Last Afternoon

737—BRONZE INCENSE BURNER

Shallow cauldron shape on three slender legs, with loop handles formed of floral sprays. Floral stand in open-work.

100

Miss Sherwood

Height with stand, 4½ inches.

738—CHINESE BRONZE ANIMAL STATUETTE

Solid casting of a Fu-lion with one foot on the brocaded ball, the fillets curling back and grasped in the lion's jaws. Details of the animal's coat incised. Probably an architectural ornament. Has carved wood stand.

Joe

Height, 4¾ inches.

739—JAPANESE BRONZE PAPERWEIGHT

In form of a bale of stones such as used to stabilize the banks of streams, and containing real pebbles; over the top two turtles are crawling. Dark brown patina.

J.W. Kader

Length, 4½ inches.

740—GILT BRONZE AND ENAMEL INCENSE BURNER

In form of a duck standing on a conventional lotus base, with head turned to its right and bill open. Parts of the plumage in blue, red and white enamels.

100

Height, 7½ inches.

741—ANCIENT CHINESE BRONZE INCENSE BURNER

In representation of a *baku* (mythological animal). This piece is reputed to have been brought to Japan with the return of the Hideyoshi expedition to Korea at the end of the sixteenth century, and to have been exhibited in three Japanese museums. Its centuries of service have given it a remarkable patina, dense and of varied tones, including olive and mahogany, reddish notes and black.

200

Height, 7¼ inches.

Third and Last Afternoon

Mrs. Sherwood
742—CHINESE BRONZE INCENSE BURNER (*Sung*)

15
Tripod, formed of three elephant-heads bowed down, the trunks serving as legs; dome cover, pierced, and surmounted by the seated figure of a man with arm upraised and holding something the greater part of which has vanished. Dense brown and black patina throughout.

Lev. Zimmerman
743—PAIR ANTIQUE JAPANESE WARRIOR'S STIRRUPS

2
Damascened with blossoms and inner surfaces painted in vermilion lacquer.

Height, 10 1/4 inches; length, 11 1/4 inches.

3
744—KOREAN BRONZE MIRROR (*Korai*)

Polyfoil outline; rich floral decoration in low relief. Soft gray and greenish-gray patina and light earthy incrustation.

Mrs. 76. Carstarken
745—BUDDHISTIC METAL ORNAMENT

30
Buddhistic scrolled halo in openwork, in gilt metal, with seated Buddha enthroned on a lotus blossom engraved in a polyfoil medallion at the center.

Height, 8 5/8 inches.

Mrs. Sherwood
746—JAPANESE BRONZE ANIMAL STATUETTE

2752
Figure of an elephant walking, with head turned slightly to its right and trunk-tip upcurling; powerfully modeled. Rich chocolate-brown and blackish patina. Signed, Kosen-sai.

Height, 9 5/8 inches.

747—JAPANESE BRONZE INCENSE BURNER

55
In form of a bristling kylin with tail erect and head turned to the left, standing, with one fore foot bent. Scales and the dragon's breath flames modeled in relief. Fine patina of rich dark brown, with greenish incrustation in the furrows of the tail.

Height, 12 inches.

Third and Last Afternoon

748—CHINESE BRONZE INCENSE BURNER

2575
Quadrangular, on four heavy tubular legs with animalistic knees; two upright handles; heavy projecting corner ridges. Under the deep flange lip a border of archaic conventional dragons in relief on a *lei-wen* ground, and below this panels displaying the *t'ao-t'ieh* ogre features within a ground of bosses. Rich brown, greenish-brown and blackish patina, with mahogany patches. Has carved teakwood cover and stand.

Height, 12½ inches.

749—CHINESE BRONZE SACRIFICIAL VESSEL

In form of a monster with two short feet, resting on them and on a heavy, curled tail. Its mouth is open and the upper jaw overhangs the head of a boy, who, standing on the monster's toes grasps its body and is in turn clasped by the short arms or fore paws of the animal. Low dome cover surmounted by a tiger, and heavy bail handle with animal-head finials. The entire surface carved in relief with archaic animalistic conceptions and scrolls. Dense gray-green patina with brown and blue patches, and earth deposits. Reproduction of a Chou piece; date of making not known.

Height (with handle up), 16 inches.

750—TWO JAPANESE BRONZE ORNAMENTS

Used in older times on a horse's harness. Studded with ornamented bosses and banded with various moldings. Brown patina and earthy attachments.

751—JAPANESE GOLD LACQUER VASE

Shibayama work. Body in four lobes of ovoidal contour, contracting to a spreading quatrefoil foot, and with broad, flattened shoulders from which issues a slender incurvate neck with a broadly expanding quatrefoil lip. Lip and foot cased in Japanese silver, ornamented. On the body four large foliated panels inlaid with flowers and birds in relief in mother-of-pearls, and tinted ivory, one panel de-

Third and Last Afternoon

picturing a nobleman in a garden serenading with the flute a young lady on a balcony. On the neck dragons and the imperial sixteen-petaled chrysanthemums, besides enamel decorations on metal. Carved and pierced teakwood stand.

Height, 17½ inches.

GREEK GLASS AND POTTERY

752—FOUR GREEK GLASS OBJECTS

Mr. Sherwood
Small circular vase covers in dark and light green and pale yellow glass, with peacock and gorgeous-sunset iridescence and light earthy incrustation.

210

753—TWO GREEK GLASS OBJECTS

Ovoid miniature cup, and mound-shape vase cover, the former of lapis-blue glass with silvery and greenish iridescence, the latter dark brownish glass with brilliant silvery, green and purplish iridescence.

200

754—TWO GREEK GLASS UNGUENTARIA

Cylindrical with short expanding necks. Thick plain glass with silvery iridescence.

Height of larger, 3½ inches.

755—TWO GREEK GLASS VASES

One cylindrical with expanding neck and lip, of greenish glass with brilliant iridescence, the other ovoidal jar-shape with short wide neck, of plain glass with iridescence and light incrustations.

Height of taller, 3¾ inches.

756—GREEK GLASS BOTTLE

Bulbous base, with slender tubular neck and boldly molded lip; dark green glass with light earthy deposits.

Height, 5¼ inches.

1400

757—GREEK GLASS JAR

Globular with constricted neck and expanding lip. Greenish glass with a delicate iridescence of rich quality.

Diameter, 4½ inches.

Third and Last Afternoon

758—TERRA-COTTA STATUETTE

Nude youthful figure crowned with bays, seated on a rock.

Gray, retaining traces of colors.

33
1760
Height, 5 $\frac{3}{4}$ inches.

759—GREEK POTTERY CUP

Shallow, expanding from a rounded foot, with contracting shoulder and wide mouth. Exterior decorated with conventional leaf patterns in black on gray.

33
Diameter, 3 $\frac{5}{8}$ inches.

33 10 760—FIVE EGYPTIAN FUNERARY FIGURES

Two in turquoise-blue, one in a pale greenish-turquoise, and two in a rich deep blue glaze.

33
Height, 3 $\frac{3}{4}$ inches to 5 $\frac{1}{2}$ inches.

560 761—GREEK TERRA-COTTA PLATE

Shallow with rounded rim, on deep foot. Conventional decoration in black, cream and white on reddish-terracotta ground, with a profile head reserved.

33
Diameter, 8 $\frac{1}{8}$ inches.

RAKKA AND PERSIAN POTTERY

762—RAKKA VASE (*Ninth Century*)

Inverted pear-shape with short cylindrical neck and everted lip. Glaze of delicate turquoise-blue with greenish trend and wide crackle, largely coated with a soft golden iridescence. Bands of black reveal themselves where the iridescent coating thins.

33
Height, 4 $\frac{1}{4}$ inches.

33
From the Thomas B. Clarke sale, 1917.

763—RAKKA VASE

Ovoidal with broad shoulder and short neck, and expanding, beveled lip. Turquoise glaze ending in a welter and "tears," almost wholly obscured in a silvery iridescence.

33
Height, 4 $\frac{3}{4}$ inches.

Third and Last Afternoon

764—PERSIAN COUPE (Twelfth Century)

325

Ovoid with lightly everted lip, on a deep foot slightly expanding. One side has collapsed in the firing, drooping to the floor of the seggar. Turquoise glaze of greenish blue with a simple black decoration, the surface nearly completely covered with a rich golden iridescence and light grayish earthy incrustations.

Diameter, 5 inches.

765—HISPANO-MORESQUE JAR

40

Ovoidal body with a dome surmounting the shoulder, and small mouth. Dark copper lustre decoration in conventional motives on a glaze of soft white.

Diameter, 5 3/4 inches.

766—RAKKA PITCHER

450

Large pear shape with broad truncated neck, small loop handle and expanding foot. Turquoise glaze of blue and greenish notes on both interior and exterior, with a brilliant iridescence of sunset and silvery tones.

Height, 5 7/8 inches.

767—RAKKA JAR

40

Inverted pear shape with short neck and lightly expanded lip, and molded foot. Turquoise-blue glaze with black decoration, obscured by warm and silvery iridescence and light grayish earthy incrustations. (Restoration at lip.)

Height, 5 7/8 inches.

768—RAKKA PITCHER

70

Pear shape with wide neck and slightly recurving handle, and expanding foot. Greenish-turquoise glaze with bluish areas, almost wholly covered by a rich iridescence with purple, golden and silvery notes.

Height, 5 3/4 inches.

Third and Last Afternoon

769—LARGE RAKKA MUG (Ninth Century)

Cylindrical, with a broad retired foot, flaring rim and recurving loop handle. The rim is a restoration, and there are repairs elsewhere, but the preserved body of the cup, including the handle, exhibits a remarkable and very rich and brilliant iridescence which completely obscures the color of the glaze. The glaze is wholly absent from one small section, and here the biscuit discloses portions of a black decoration.

A. Khan
172
Diameter, 6 $\frac{1}{4}$ inches.

From the Thomas B. Clarke sale, 1917.

770—PERSIAN POTTERY OVOID JAR

Brilliant turquoise glaze of greenish-blue tone, with decorations of floral motive in rich black.

J. J. Norman
216
Height, 7 $\frac{5}{8}$ inches.

771—TWO PERSIAN POTTERY SMALL PLAQUES

Shallow ovoidal circular form, with brilliant turquoise glaze, one light and boldly crackled, the other dark with slight crackle, variously decorated with conventional patterns in black.

160
Diameter, 7 $\frac{3}{4}$ inches.

772—SULTANABAD VASE (Fourteenth Century)

Large globular-ovoidal body on a bold and lightly spreading foot, with short wide neck slightly tapering and curvate, and small rounded lip. Crackled glaze of turquoise-green, over a decoration in black including a chevron border and what appears to have been Arabic lettering, very little of the decoration remaining visible, however, as almost the whole surface is coated with a very rich and softly lustrous iridescence, with a predominance of purplish and golden tones.

11500
Height, 8 $\frac{1}{4}$ inches.

From the Thomas B. Clarke sale, 1917.

Third and Last Afternoon

773—PERSIAN POTTERY PITCHER

25¹⁶

Pear shape, the sides above the underbody flattened in panels, with cylindrical neck similarly flattened and long recurring handle. Rich turquoise-blue crackled glaze with silvery iridescence and grayish incrustations. (Broken across neck and handle, and mended.)

Height, 9 inches.

774—DAMASCAN BOWL (*Sixteenth Century*)

35¹⁶

Broad inverted bell-shape, and deep. Glazed in a mottled turquoise-blue, brilliant and finely crackled. The entire exterior is decorated in formal pattern in rich and brilliant black, with blue reserve, and the interior shows a rim border and bottom medallion similarly executed. (Repaired.)

Diameter, 9 1/4 inches.

From the Thomas B. Clarke sale, 1917.

775—PERSIAN POTTERY BOWL

15¹⁶

Ovoid with expanding rim and low foot. Brilliant turquoise-blue glaze, crackled, and decoration of conventional leaf forms in rich black.

Diameter, 9 3/8 inches.

776—PERSIAN POTTERY JAR

17¹⁶

Ovoid with deep foot, short and full expanding neck, and four subsidiary mouths opening from tapering necks on the shoulder. Brilliant *café-au-lait* crackled glaze, over a conventional floral decoration in black with bluish notes.

Height, 10 1/8 inches.

777—UNUSUAL GREEN BOWL

15¹⁶

Flaring in broadly conical form from a deep circular foot. The entire surface covered with a brilliant and lightly crackled glaze of soft and delicate commingled greens, the color intensified at the rim. (Slight restorations in rim.)

Diameter, 10 1/8 inches.

Third and Last Afternoon

778—PERSIAN POTTERY BOWL

Deep, the sides expanding from a bold foot, with a short and slightly contracting upper body and broad lip. Turquoise-blue glaze boldly crackled. Around the upper sides a band of simulated Arabic inscription in low relief.

Thomas B. Clarke
Diameter, 11 inches.

779—HISPANO-MORESQUE LUSTRE VASE (*Sixteenth Century*)

Ovoid with deep foot, short neck and round expanding lip; on shoulder, four ear-loop handles. Rich cream glaze with a profuse decoration in brilliant copper lustre, embracing large tree forms, conventional carnations, tendril scrolls and solid bands. (Lip mended.)

Thomas B. Clarke
Height, 11½ inches.

From the Thomas B. Clarke sale, 1917; illustrated in color in the catalogue.

780—CASTEL DURANTE VASE (*Sixteenth Century*)

Spherical with low, flanged foot, and short full neck with molded lip. Decorated with a profusion of overlying objects, banners, musical instruments, helmets, geographical globes and other things, executed in varying yellows and cream reserve within a ground of deep and rich blue; some of the objects lettered. The ensemble is interrupted by a single landscape-and-figure medallion in similar coloring with soft green added.

Thomas B. Clarke
Height, 12 inches.

From the Thomas B. Clarke sale, 1917; illustrated in color in the catalogue.

781—HISPANO-MORESQUE LUSTRE JAR (*Sixteenth Century*)

Globular with bold foot and deep, wide neck, the neck encircled by two incised rings; four large loop handles from neck to shoulder, their outer surfaces fluted. Soft cream glaze decorated in brilliant copper lustre with a repeated design.

Thomas B. Clarke
Height, 12¼ inches.

From the Thomas B. Clarke sale, 1917.

Third and Last Afternoon

A. G. Hartman
782—SULTANABAD SWEETMEAT DISH (Fourteenth Century)

350 In large flaring bowl-shape, with solid top, the top indented with a circle of seven hemispherical compartments, with intervening spandrels, about a central compartment of the same form. The whole is invested with a luminous glaze of fine turquoise-blue, crackled, and coated with a light patina, slightly iridescent.

Diameter, 12½ inches.

From the Thomas B. Clarke sale, 1917.

J. D. Norman

783—LARGE HISPANO-MORESQUE COPPER LUSTRE BOWL
(Sixteenth Century)

900 Deep, with expanding sides and narrow flaring rim, the lip edged with a double piecrust border. Soft buff-cream glaze, penciled in brilliant lustre with flying birds, carnations and other flowers. (Repaired and riveted.)

Diameter, 18 inches.

From the Thomas B. Clarke sale, 1917.

Mr. Benton

784—LARGE GREEK VASE (Third Century B.C.)

400 Apulian amphora, from Ruvo. Polychrome decoration with black ground. On one face a male figure in white within the portals of an Ionic temple, at either side of which are male and female figures bringing offerings. On the neck above is a head embraced within arabesques; the neck also carries various borders, and a fret border underlies the body decoration. The large volute handles show Medusa heads in low relief, and on the shoulder are four swan's-head ornamental handles. On the opposite face stands an urn, at the center, with other figures bringing offerings, and on the sides are palmette decorations.

Height, 23¾ inches.

From the Thomas B. Clarke sale, 1917; illustrated in the catalogue.

Three similar vases are known: in the collections, respectively, of James W. Ellsworth of New York, Marsden J. Perry of Providence, and the late Isaac D. Fletcher of New York, willed by him to the Metropolitan Museum of Art.

Third and Last Afternoon

785—PERSIAN BLUE AND WHITE PLAQUE

Miss Estlin

(Seventeenth Century)

20 *c* Deep ovoidal cavetto and lightly flaring marly. Conventional decoration in floral motives, broadly painted in rich and deep sapphire blue on a cream-white ground. Rim edged with yellow.

Diameter, 13 $\frac{3}{4}$ inches.

786—PERSIAN BLUE AND WHITE PLAQUE

Miss Estlin

(Seventeenth Century)

6 *c* All-over conventional flower decoration in varied tones of dark blue on a cream-white ground. (Repaired.)

Diameter, 13 $\frac{3}{4}$ inches.

787—PERSIAN BLUE AND WHITE PLAQUE

C. B. H. 160

(Seventeenth Century)

20 *c* Shallow cavetto and up-curving marly. Decorated in series of highly conventional motives, in rich, shaded blues, on a creamy ground.

Diameter, 14 inches.

JAPANESE COLOR PRINTS

788—JAPANESE PRINT

Miss Sherwood

200 By Shigenofu (the second Hiroshige). Moonlight marine view, with coolies on shore and a young woman with a lantern. In frame.

789—JAPANESE PRINT

Kawanabe Kei

By Yeizan. Portrait of the beauty Meizan, at a Yoshiwara lattice overlooking a river.

790—JAPANESE PRINT

Miss Sherwood

By Yeizan. Portrait of the beauty Yukiai, standing, in Yoshiwara finery.

Third and Last Afternoon

791—TWO JAPANESE PRINTS

600 One by Hiroshige; portrait of a young woman standing among poppies. One by Toyokuni: theatrical scene, with figures on a balcony in the moonlight.

Mrs Sherwood

792—TWO JAPANESE PRINTS

1616 By Hiroshige. Both of the Tokaido series; one Oiso in a rainstorm, the other Mariko.

793—JAPANESE PRINT

2 2 2 Triptych; a reprint after Yeishi, picturing nine girls in a pleasure boat.

200 794—SEVEN JAPANESE PRINTS

Choban prints, after Harunobu and others, all with figures, in domestic scenes.

795—SIX JAPANESE PRINTS

2 2 2 Reprints after Hiroshige; landscapes at various seasons, some with figures.

796—EIGHT JAPANESE PRINTS

1400 Reprints after Utamaro; tea house girls and Yoshiwara beauties.

797—SEVEN JAPANESE PRINTS

Modern reprints; all with figures (one the figure of a monkey).

798—TWO JAPANESE PRINTS

1300 Modern prints, by Hoyen; both of fishes swimming among aquatic grasses and plants.

799—SEVEN JAPANESE PRINTS

By Hiroshige; of the Tokaido series. (Seven sheets, which include twenty-four compositions.)

Third and Last Afternoon

800—SEVEN JAPANESE PRINTS

Mrs. Sherwood

By Yeishen; from the Festivals of the Twelve Months set—
each showing a girl representing the month's festival.

200 801—THREE JAPANESE PRINTS

By Shinsui; three-quarter-length seated figure of a black-haired young woman in red, completing her morning toilet (three copies of the same subject). Signed, and dated fifth of Taisho (the present reign).

1700 802—SIX JAPANESE PRINTS

By Hiroshige; *harimazi* (mixed prints) showing scenes along the Tokaido (six sheets containing twenty-six compositions).

1200 803—BEAD AND NEEDLEWORK PICTURE

Seated figure holding a mandolin, in gros and petit point with applied ornamentation of colored beads.

Height, 10½ inches; length, 12½ inches.

TEXTILES AND TAPESTRIES

470 804—ITALIAN VELVET CUSHION (Seventeenth Century)

Soft red velvet with delicate ruby sheen, adorned with embroideries of silk and gold in floral scrolls enclosing a medallion bearing the figure of a saint.

Length, 20 inches; width, 15 inches.

370 805—PAIR TAPESTRY CUSHIONS

Fringed. The tapestry a square panel picturing a woman kneeling before a crowned figure on horseback, who is followed by retainers; landscape background, and conventional border with flowers and animals.

Length, 38 inches; width, 20 inches.

Howard C. Broad

Third and Last Afternoon

806—ITALIAN VELVET COVER (*Sixteenth Century*)

35⁰⁰ Oblong with looped ends; soft ruby velvet much worn but of a lovely quality both in color and texture, banded with gold galloon and the ends fringed in accord.

Length, 38 inches; width, 20 inches.

807—ITALIAN VELVET PANEL (*Eighteenth Century*) *Errolidge*

45⁰⁰ Rich, deep wine red velvet, enclosing a silken damask panel of soft purplish-red, overlaid with a conventional Florentine decoration in what was originally cloth-of-gold, but the gold has almost entirely disappeared. Fringed ends.

Length, 3 feet 6 inches; width, 2 feet 2 inches.

808—ITALIAN VELVET PANEL (*Seventeenth Century*) *Charles*

45⁰⁰ Oblong. Dark red velvet rich in tone, with delicate purplish trend, carrying shortly within its edges a broad band of floral sprays in black velvet on cloth-of-gold, the band demarcating an inner rectilinear field of the plain red. Both the gold ground and the black velvet have largely disappeared with time. Narrow velvet blossom border and gold fringe ends.

Length, 4 feet 10 inches; width, 2 feet 8½ inches.

809—TURKISH EMBROIDERY PANEL (*Seventeenth Century*) *Ellington*

17⁰⁰ Part of a garment, or a ceremonial vestment, worn over the shoulders and falling low in front, with fringe below, framed as a panel. Ornamentation, a closely worked mass of conventional floral and fruit motives of the Nearer East, in silk and metal embroidery on a ground of Turkish-red.

Length (with frame), 4 feet 10 inches.

810—ITALIAN VELVET HANGING (*Sixteenth Century*) *Howard C. Broad*

38⁰⁰ A rectilinear panel displaying a conventional decoration of rich luxuriance, of floral derivation, in lustrous cut velvet of most fine and beautiful emerald hue, with a soft and delicate sheen, on a tan ground. The velvet, perhaps through the fascination of its color and sheen, is suggestive of the famous Gothic velvets, but does not belong to that category.

Length, 4 feet 6 inches; width, 3 feet 6 inches.

Third and Last Afternoon

811—ITALIAN VELVET PANEL (*Eighteenth Century*)

Deep red velvet with rich purplish-ruby sheen; oblong, with pointed ends. Applied at the center a medallion in conventional floral motives, (originally) in gold on purplish-red silk damask; but of the gold only vestiges remain. A single ornament of similar workmanship at either end.

Length, 5 feet 7 inches; width, 1 foot 7 inches.

375—812—ITALIAN VELVET PANEL (*Eighteenth Century*)

Rich ruby velvet with fine, light sheen, bordered along the sides with galloon; at either end a cross-panel of dark blue velvet bordered with heavy gold galloon and fringed, having a rich appliquéd ornamentation of birds and scrolls in red and yellow silk outlined with gold cord, and enclosing a cartouche worked with silver thread.

Length, 7 feet 2 inches; width, 1 foot 10 inches.

125—813—ITALIAN VELVET TABLE COVER (*Seventeenth Century*)

Oblong. Full, deep-toned ruby-red velvet, banded with galloon and similarly fringed.

Length, 6 feet 2 inches; width, 4 feet 1 inch.

105—814—SPANISH COPE (*Sixteenth Century*)

Silk brocade of soft golden ground, with luxuriant floral embroideries in silks of rich color, intermingled with silver threads. Fringed with lace work in silver galloon, and on the back a cross in the same material.

70—815—ITALIAN VELVET EMBROIDERED COPE

(*Seventeenth Century*)

Rich deep red velvet, with heavy gold embroideries of luxuriant arabesques, and panel similarly embroidered with a medallion showing the crowning of the Virgin by angels.

50—814—Cope

—J. F. Moran

Third and Last Afternoon

Charles H. C.

816—ITALIAN VELVET EMBROIDERED COPE (*Sixteenth Century*)

370 $\frac{1}{2}$ Rich ruby velvet with delicate sheen, bordered with six panels, each picturing a saint, in embroideries of gold and richly colored silks. Panel at the back also in gold and silk, showing the Christ enthroned, with hand raised in blessing.

817—ITALIAN VELVET EMBROIDERED HANGING
(*Seventeenth Century*)

390 $\frac{1}{2}$ Rich dark red velvet with purplish-ruby sheen, embroidered in gold and colored silks with medallions of the Evangelists at the corners, and a large central medallion showing a monstrance supported by angels, the intervening field covered by a fine open scroll in gold. Galloon border.

Height, 8 feet 5 inches; width, 6 feet.

818—FRENCH TAPESTRY (*Seventeenth Century*)

1700 $\frac{1}{2}$ In a flowery meadow, and near trees with sunlit foliage, a lady is seated on the greensward in which grow yellow flowers. She holds a spray of flowers in her lap, and is receiving the gallant attentions of a bearded man wearing a blue coat and a crimson mantle. With her right hand she points to two men who, seated in the prow of a boat, are about to land. In the middle distance are men on horseback; in the background are cottages and single figures.

Height, 7 feet 6 inches; width, 7 feet.

819—RENAISSANCE BRUSSELS TAPESTRY (*Seventeenth Century*)

670 $\frac{1}{2}$ In the left center of the composition is a boar hunt, while in the middle distance to the right the carcass of another boar is being roasted in the presence of numerous figures, clad in brilliant colors in which red predominates. The scene is laid in the open, with flowers in the foreground and stately edifices in the background, the blue-green foliage tinged with the sun's rays. In the broad border, and variously disposed, are women and satyrs, beasts and birds, fruit and flowers, the arrangement of which seems to signify that the sun is the source of all life and nature. In different places are the legends: "*Ingenio natura suo*," "*Quia sola infelix*," and "*Ne graviora feram*." It bears the factory mark of Brussels.

Height, 10 feet 6 inches; length, 14 feet.

Third and Last Afternoon

the Merrit Room
820—RENAISSANCE BRUSSELS TAPESTRY: "THE GARDEN OF THE
HESPERIDES" (Seventeenth Century)

5000
On the right in the garden are Aegle and Erythea, two of the daughters of Hesperus, who lived far away in the West. They are plucking the golden fruit from the apple tree which is guarded by Ladon, the ever-watchful dragon which never slept. These apples were the wedding gift of Juno to Jupiter. More to the right are the two other Hesperides, Hesperethusa and Vesta. In the background the four sisters are seen again. In the left foreground is, doubtless, the anthropomorphic Jupiter, wearing classical armor, in sweet converse with his consort Juno, the queen of heaven and the goddess who presided over marriage. In the background to the left is a palace, at the portal of which is seated Jupiter, with his eagle. Nereus, god of the sea, is in the clouds above, and is seized by Hercules who compels him to reveal the situation of the celebrated garden of the Hesperides. It will be the eleventh labor of Hercules to obtain the apples—the symbol of love and fruitfulness. In the clouds to the right are the Hesperides who possessed the gift of delightful song. The colors are green, red, orange and gold, mellow in tone. In the broad border are female figures and animals set within arcaded and canopied arches. It bears the factory mark of Brussels.

Height, 8 feet 9 inches; length, 14 feet 9 inches.

as L. Greer
CHINESE AND PERSIAN RUGS

1202
821—ANTIQUE CHINESE MAT

Soft faded-rose field, with conventional peony ornamentation at ends and corners and a composite medallion at the center, in cobalt-blue, white, a dark seal-brown and touches of a dull yellowish-green. Chevron border.

Length, 3 feet 5 inches; width, 1 foot 8 inches.

1202
822—ANTIQUE CHINESE MAT

Soft and rich cobalt-blue field, with conventional decoration in ruby tones, dull white and pale tan, enclosed by two narrow borders, followed by a broad border in which the decoration is in red and blue and the ground tan.

Length, 3 feet 8 inches; width, 1 foot 10½ inches.

Third and Last Afternoon

823—CHINESE SQUARE MAT (*Ch'ien-lung*) *John Norriss*

130⁰⁰ Soft deep pile; rich apricot field, decorated in light and dark blue, white and old gold with a floral medallion and conventional sprays, and with bordering ornament of conventional rock and wave and fungus motives.

Dimensions, 2 feet 4 inches by 2 feet 2 inches.

823A—ANTIQUE CHINESE MAT *John Norriss*

125⁰⁰

Rich dark blue ground throughout, the outer border decorated with phoenix and other conventional medallions, singly and in groups, and the field with bats and peony sprays, all in turquoise-blue, white, apricot and dull reds, and the field being enclosed by a key-fret border in white.

Length, 3 feet 9 inches; width, 1 foot 11 inches.

824—CHINESE CHAIR-BACK MAT (*Ch'ien-lung*) *John Norriss*

Our

Square base, with triple-arch top. Rich apricot ground with a faint rose-flush, decorated in dark and light blue, gold and white, with three dragons at the center, and conventional borders.

Length, 2 feet 5½ inches; width, 2 feet 1½ inches.

825—CHINESE BLUE AND WHITE RUG (*Ch'ien-lung*) *Mr. V. Lee*

125⁰⁰

Close pile. The white ground of field and principal border has tones nearly to a French gray, and the field is decorated in dark and light blue and a rich, luscious apricot, with the archaic dragon motive in medallion and corners, and intervening peony ornament; the border is in lattice pattern, with scrolled interruptions.

Length, 4 feet 4 inches; width 2 feet 2 inches.

826—CHINESE RUG (*Eighteenth Century*) *J. Puritzer*

30⁰⁰

Bordered at the ends only, with deep bands of conventional design in polychrome; the center a soft rose-pink disclosing faintly a swastika lattice pattern, enclosing a floral medallion in old-gold, sapphire, flame-color and white.

Length, 4 feet 4½ inches; width, 2 feet 2½ inches.

Third and Last Afternoon

172
827—CHINESE RUG (Ch'ien-lung)

Soft, deep and close pile. Oblong field of warm apricot, with corners of angular scroll in pale golden-yellow and greenish old-gold, conventional peony branches in white, light brown, and two shades of blue, and at the center a geometrical medallion in cobalt-blue and white.

Length, 4 feet 8 inches; width, 2 feet 1 inch.

32c
828—CHINESE RUG (Ch'ien-lung)

Blue and white, with additional color; dense pile. The white ground of the field has toned to a soft gray-white, and is decorated with a swastika and floral medallion, and conventional peony sprays and corners, in apricot, pale old-gold, dark and light blue. Series of borders, the broadest including repetitions of the endless-knot.

Length, 3 feet 8 inches; width, 2 feet 10 inches.

272
829—PERSIAN RUG

Oblong field of neutral brownish and bluish tones, implanted with three large geometrical designs in red and blue with black and white details, and shot with conventional floral sprays in rigid lines. Four varied borders in the several colors and numerous guard stripes.

Length, 5 feet 4 inches; width, 3 feet 7 inches.

830—PERSIAN PRAYER RUG (Seventeenth Century)

Thin, short, close, velvety pile; selvage sides, and ends which have been fringed. The greater part of the rug made up of a series of seven borders, wide and narrow, in a greenish turquoise-blue, dull red and soft brown on a tan ground, the motives conventional and chiefly of floral origin. A panel at the center encloses the mihrab; which has a soft gray ground, and shows a hanging lamp in color.

Length, 5 feet; width, 4 feet 2 inches.

Third and Last Afternoon

831—ANTIQUE TURKISH RUG

1252

Soft, thick, matted pile. At either end of a turquoise-blue field, a large cruciform figure in rose color, one showing a checkered square in blue and tan, the other *semé* with blossoms in blue, tan, red, and white. At the center a large geometrical medallion. Three principal borders in conventional designs, and intervening spotted borders. (Repaired.)

Length, 6 feet 4 inches; width, 3 feet 9 inches.

Mrs. Sherwood

832—CHINESE RUG (*Ch'ien-lung*)

5752

Soft, deep, loose pile. Field of very rich, warm yellow, adorned with five floral medallions and eight sprays, all in light golden-yellow, dark sapphire and pale turquoise blue, white and rose-pink. Spot border followed by a border in conventional peony motive, and dark sapphire boundary band.

Height, 6 feet 2 inches; width, 4 feet 2 inches.

Mrs. M. M. Knobell

833—PERSIAN RUG

3552

A warm yellowish-brown field, mainly dark in tone with lighter courses, is marked by a column of conventional floral medallions near either side, a column of large geometrical figures between them, and intervening lesser ornament. Enclosing it are four borders in blue, rose, green, yellow, white, brown and black, and numerous stripes, the motives varied.

C. Ellman

Length, 6 feet; width, 4 feet.

834—CHINESE RUG (*Ch'ien-lung*)

1106

Quadrilateral field of rich peach color, with characteristic *Ch'ien-lung* guard stripe, decorated with eight medallions and seven large sprays all in conventional peony motive, in golden-yellow, sapphire and turquoise blue, and white. Fret border in yellow on a blue ground, and a wide peony border in the rich and brilliant colors of the field.

Mrs. Knobell

Length, 8 feet 8 inches; width, 6 feet 1 inch.

Third and Last Afternoon

835—PAIR LONG PERSIAN CARPETS (Seventeenth Century)

48.5
Rectangular field with a closely massed decoration, in conventional designs chiefly of floral derivation, with geometrical details, the colors used being light blue, white, black, red, yellow and green on a dark blue ground. Two narrow borders in leaf motive, executed in black, red, light blue and green on a white ground, enclosing a wider border of geometrical effect in black, yellow, white and light blue on a red ground.

Length, 11 feet 10 inches; width, 5 feet 3 inches.

836—LARGE PERSIAN CARPET

Mr. A. Lehman

157.5
A series of varied and elaborate borders nine in number, with nearly double as many stripes, encloses a great rectangular field with a close-massed all-over decoration of conventional floral devices bound by occasional geometrical figures. The ground of the field is a rich dark red, and the designs are worked in turquoise-green, rose, light yellow, soft seal-brown and black. Rose is the predominant tone in the borders, relieved by white and the various other colors. (Considerably worn.)

Length, 20 feet; width, 13 feet 3 inches.

MODERN AND ANTIQUE FURNITURE

837—MAHOGANY BOX

Mr. Landau

With inlay of various woods.

300

Length, 10½ inches; width, 8 inches.

838—ENGLISH WALNUT CORNER CHAIR

Charles

23.5
Queen Anne. Roundabout armrail flattened on top, with scrolled grips and carved in high relief with a heavy scroll folding over the center of the back. Two broad splats, scrolled and hollowed. Armposts in reversed cyma-curve; slender cabriole legs scrolled at the knees, and Dutch-pointed feet. Damask seat.

Third and Last Afternoon

839—ENGLISH DROP-LEAF GATE-LEG TABLE

(Seventeenth Century)

70 00

Oak. Oval top, plain, with a broad fixed center and two drop-leaves. Two baluster-turned fixed legs on solid bracket feet joined by a broad cross-brace, and two plain quadrilateral gate-legs.

Diameter, 2 feet 11 inches.

840—JACOBEAN OAK SIDE TABLE

(Seventeenth Century)

52 00

Oblong, with knob-turned legs and in front a knob-turned brace, the other braces being plain. Single drawer, its face simply carved, with bail handle.

Length, 2 feet 7½ inches

841—ENGLISH WALNUT CHAISE-LONGUE

(Seventeenth Century)

46 00

Richly carved with leaf and blossom borders, and carved and pierced with eagles and amorini among acanthus leaves. Head stiles spirally turned; turned legs and knob feet. Cane seat and head-rest panel.

842—CHIPPENDALE MAHOGANY TABLE

(Eighteenth Century)

380 00

Oblong; with plain top with molded edge, skirt pierced in scroll pattern, legs of triple spindles, and spindle X-brace; on rollers.

Length, 2 feet 10 inches.

843—TWO LARGE LOUNGING CHAIRS

Upholster

Very broad and deep seat; back and seat luxuriously cushioned. Covered with a finely striped chintz of neutral tones.

844—ENGLISH TALL-BACKED WING CHAIR

(Seventeenth Century)

775 00

Short cabriole legs with Dutch feet. Upholstered in seventeenth century Italian red velvet, with a back-panel of gold and silk embroidery presenting the figures of two saints. Tasseled arms.

Third and Last Afternoon

845—SETTEE OF LUXURIOUS COMFORT

Deeply cushioned, and upholstered in cretonne with flower patterns in rich colors.

Upholster

Length, 7 feet 3 inches.

845A—FOUR LUXURIOUS FAUTEUILS

Companions to the preceding settee and similarly upholstered.

Upholster

846—DEEP-SEATED SETTEE

Cushioned for great ease and comfort, and upholstered in emerald-green velvet.

15⁰⁰

Griswold-Lens

Length, 7 feet 2 inches.

847—ENGLISH QUADRILATERAL WALL MIRROR

William and Mary. Molded frame veneered in finely grained wood.

35⁰⁰

7 Rose

Height, 2 feet 8 inches; width, 2 feet 4 inches.

848—ENGLISH CARVED AND INLAID TABLE

William and Mary. Rectangular, with spirally turned legs and knob feet, and scrolled underbraces having a common center. Single drawer with knob handle.

300⁰⁰

Henry Lums

Length, 2 feet 7 inches.

849—SINGLE BED

Oak bedstead, with Mission finish; covered springs and deep mattress.

95⁰⁰

Belmont Reg Co.

850—ENGLISH INLAID TABLE

William and Mary. Rectangular, with five legs turned in a succession of vase forms, scrolled underbraces and large knob feet. Veneered in beautifully marked wood. Single drawer with two knob handles.

125⁰⁰

Charles

Length, 2 feet 9 inches.

Third and Last Afternoon

851—DUTCH MARQUETRY DRESSER (*Seventeenth Century*)

340 Rectilinear, with three long drawers and two narrow ones, all with metal drop handles. All surfaces profusely inlaid with blossoms and birds.

Length, 3 feet 2 inches.

852—ENGLISH WALNUT INLAID DRESSING STAND

852 Queen Anne. Edge molded and front corners indented; body finishing below in four brackets, which rest on cabriole legs with carved knees and Dutch feet. Three drawers, with bail handles.

Length, 2 feet 6 inches.

853—ENGLISH WALL MIRROR

Queen Anne. Upright, the top scrolled and bottom angular.

87 *Height, 3 feet 6 inches.*

AMERICAN ART ASSOCIATION,

MANAGERS.

THOMAS E. KIRBY,

AUCTIONEER.

J. DUNBAR WRIGHT COLLECTION

ADDENDA

OBJECTS RECEIVED TOO LATE FOR THE REGULAR CATALOGUE

The following described items will be sold after Number 78
on the regular Catalogue

Mr. Barker

78A—TWO CARNELIAN FINGER RINGS AND TWO PENDANTS

51 The former Saracenic, the latter with imitation gem inserts.

78B—THREE SILVER SARACENIC FINGER RINGS

51 Designs of man and fish; filigree band and paste intaglio, iron plaque insert with Koranic inscription.

78C—FOUR RINGS

41 One brass, with sacred monogram; one Scandinavian, with red paste gems; one silver, with bell pendants, one amuletic. (Some parts missing.)

The following described items will be sold after Number 131
on the regular Catalogue

131A—TWO SNUFF BOXES

Miss M. McFarland

51 The former silvered, with *repoussé* ornamentation of three smiths and garlands of flowers and fruit; the latter rectangular, gilt metal, with decoration of monkey and goose.

131B—ANTIQUE PORCELAIN SNUFF BOX

L. Ellington

51 With decoration of hunting subjects in mulberry.

131C—ANTIQUE ENAMELED SNUFF BOX

V. L. G.

71 With decoration of figures and landscape.

131D—DRESDEN PORCELAIN SNUFF BOX *Very fine & rare*
600 With decoration of flowers in color and scrolls in low relief.

The following described items will be sold after Number 280
on the regular Catalogue

600 280A—FORTY-FIVE ANTIQUE COPPER AND *Solomon Islands* BRASS COINS
Many in poor condition.

280B—TWENTY-ONE MEDALS AND PLAQUES *11*

61 Lincoln, Washington, Lafayette, Napoleon and others.

The following described items will be sold after Number 312
on the regular Catalogue

200 312A—TWO UMBRELLAS *Mrs. B. Rose*
One Chinese, the other Japanese.

200 312B—TEN DARTS AND A DAGGER *Elder Soni Terrier*
The former of bamboo, with barbed iron tips and in a
leather-bound quiver; the latter with ivory hilt.

400 312C—FIVE SWORDS
One Turkish, one Japanese, three American.

300 312D—FOUR SWORDS
Two with brass hilts, Civil War period; the latter, dress
swords.

400 312E—TWO STRAIGHT SWORDS *A. Stone*
Style of the sixteenth century, with plain cross hilts and
leather scabbards.

500 312F—HIPPOPOTAMUS HIDE SHIELD *Elder Soni Terrier*
Zulu. South Africa.

100 312G—ELEVEN ASSAGAI AND DARTS *A. Stone*
From South Africa.

312H—PAIR OF SNOWSHOES
312 Finely woven mesh.

A. Stone

312I—FOUR CARVED BAMBOO VASES
312 Japanese. Various sizes.

G. R. Landau

312J—BRASS PAN
312 With engraved decoration of an eagle and scrolls.

A. S. Gumpers

312K—PAIR OF LEGGINS
312 With moccasins attached. American Indian.

Geo. H. Pepper

The following described items will be sold after Number 600
on the regular Catalogue

600A—SIX WEDGWOOD MEDALLIONS
312 Black basalt: Emperor series.

G. Lear

600B—PEPPER SHAKER AND ENAMELED VASE
312 The former with silver-plated supports and cover (imperfect); the latter with decoration of a young woman seated.

Mrs. Sherwood

600C—PAIR OF SWORD ORNAMENTS AND BROOCH
312 The former, gold; the latter, kingfisher feathers and enamels.

J. C. Schum

600D—JAPANESE BRONZE WATER VESSEL
312 In the form of a boat with bearded man at the tiller.

Mrs. Sherwood

600E—PERSIAN BRASS INKSTAND AND PEWTER MEASURE
312 The former with repoussé ornamentation and the latter with loop handle.

Length, 4 inches.

L. Ellman

600F—PINK QUARTZ DISH
312 Boat-shaped, with high polish.

A. Exner

Length, 4½ inches.

Mrs. J. P. Schenck

600G—CARVED IVORY SHRINE AND CARVED BONE PARASOL
HANDLE

10 00 The former with decoration of dragons, the latter sur-
mounted by an elephant.

W. F. Brown
600H—CARVED IVORY ORNAMENT

Chinese. Elaborate and intricate carving of a sphere within
a sphere.

21 00

Diameter, 3 inches.

Mrs. Sherwood
600I—PEKIN ENAMEL BOWL (*Ch'ien-lung*)

7 00 Yellow ground, with diaper pattern in black, and three leaf-
shaped medallions decorated with pastoral subjects in the
European style.

Diameter, 5 1/4 inches.

Mrs. L. Lewis
600J—WOOD BOWL

10 00 With a fine polish.

Diameter, 4 inches.

Mrs. L. Reese
600K—ANTIQUE BRASS CUP

7 00 Boat-shaped, with dolphin standard. *Repoussé* ornamen-
tation.

Height, 5 1/2 inches.

Mrs. L. Ellwyn
600L—GLASS TANKARD

13 00 With intaglio medallion portraits of saints. Pewter cover
with initials, J. D. W., and dated 1751.

Mrs. C. M. Hanson
600M—GILT-METAL ELECTRIC CLOCK
6 00 By Tiffany and Company. (As is.)

Height, 18 inches.

Mrs. B. Culver
600N—COVERED DISH AND CUP AND SAUCER
8 00 The former, Dresden, with decoration of dragons and
phœnixes in the Chinese style; the latter, with decoration
of figures in brown in the Chinese style.

u u u

Mrs. C. M. Hanson
600O—DRESDEN PORCELAIN SAUCER AND COVERED BOX
9 00 King's blue glaze, with decoration of flowers and mounted
figures in reserve medallions.

600P—FIVE PORCELAIN STATUETTES

Cash

Dresden and others. Four of children, and the fifth, a saint.

35 600Q—FOUR DRESDEN PORCELAIN STATUETTES

Mr. London

Of children, with baskets of flowers and fruits and gardening implements.

Height, 5½ inches.

600R—PORCELAIN GROUP AND TWO STATUETTES

John Brown

The former, Dresden, of youthful astronomers; the latter, Dresden style, man in mask and dancing figure.

600S—FOUR DRESDEN STYLE STATUETTES

Masked male figures.

Height, 6½ inches.

600T—TWO BERLIN PORCELAIN STATUETTES

Girl with basket and cup and man with goat.

Height, 9 inches.

600U—TWO CUPS AND SAUCERS

L. Ellwyn

With painted medallions of Ludwig I and Queen Caroline of Bavaria. Wide gilt bands and gilt lined.

155 600V—ROYAL WORCESTER BREAKFAST SET

Miss Lorenz

Powder-blue glaze, with reserve medallions decorated with flowers. Comprises eleven pieces.

600W—TWO OLD DRESDEN PORCELAIN BOWLS

E. H. Brown

One with decoration of fish-wives and butchers; the other, with pastoral subjects in Marcolini style.

600X—FAVRILE GLASS VASE

202 Lily-shaped. Green and opaque. White with golden iridescence.

The following described items will be sold after Number 646
on the regular Catalogue

JAPANESE POTTERY

646A—TWO TEA JARS AND BOTTLE

3 15 One, Satsuma, with flowers and checkered band in gold and
colored enamels; the second, Karatsu, gray glaze; the third,
Bizen, with rough brown glaze.

646B—THREE TEA JARS

5 15 Brown glaze. Two Seto, and one Karatsu.

646C—RICE BOWL

3 15 Sanda celadon.

Lewis B. Lester

646D—TWO TEA BOWLS

2 15 Kyoto. One, cream-white glaze with decoration of men
drawing large cart; the other, purplish brown and gray
glaze with decoration in blue.

Exelot Speer

646E—SMALL TEA BOWL

2 15 Bizen. Ribbed body with gray glaze. Impressed seal mark.

Mr. Kanaka

646F—TWO TEA BOWLS

2 15 Raku. One with brown and the other with reddish brown
glaze. One with impressed seal mark.

646G—POTTERY GLOBULAR BOTTLE

3 15 Takatori. Metallic brown glaze, with three splashes of
gray radiating from the neck.

646H—TWO TEA BOWLS

8 15 Raku. Kenzan style. Black glazes. One with flowers and
inscription in gray, the other with inscriptions in brown on
a reserve panel in white.

646I—TWO BOWLS

Mrs. Kanaka

The first, Takatori, square form with ribbed body in brown and gray glaze; the second, Seto, brown glaze with ribbed and compressed body.

646J—THREE TEA BOWLS

Raku. Brown and black glazes. One with red splashes, one with impressed mark.

646K—THREE TEA BOWLS

Raku. One with greenish gray glaze, and two reddish brown. One with impressed seal mark.

646L—THREE TEA BOWLS

Mrs. J. S. Morris

Awata. Brown glazes. One rimmed with metal and one with gilt band.

646M—GLOBULAR TEA JAR

Raku. Black glaze.

Mr. Oshima

646N—TEA BOWL

Raku. Soft red and gray glaze, with brown crackle. Impressed seal mark.

646O—TWO BOWLS

Mrs. Sherwood

Maraki. One with *soufflé* glaze of red, gray and brown; the other with scalloped rim and running glaze of green and gray on a rice-colored ground.

F. N. Kaldenberg

646P—TWO CHINESE PORCELAIN SNUFF BOTTLES (*Chia Ching*)

White glaze, with carved and pierced decoration. One with dragons and one with Dogs Fu.

646Q—MINIATURE CHINESE PORCELAIN VASE

Sang-de-bœuf glaze.

Mrs. E. Fuller

Height, 2 1/4 inches.

Mrs. Sherwood

646R—MINIATURE CHINESE PORCELAIN VASE

3 10 *Café-au-lait* glaze, with large crackle.

Height, 3½ inches.

646S—CHINESE PORCELAIN VASE (K'ang-hsi)

6 00 Pear-shaped, with lustrous black glaze.

Height, 5 inches.

646T—CHINESE PORCELAIN BOTTLE-SHAPED VASE

4 00 White glaze, with large crackle.

Height, 5½ inches.

646V—CHINESE PORCELAIN VASE (Ch'ien-lung)

4 00 Inverted pear shape, with all-over decoration of conventional lotus flowers and leaf scrolls in blue on a white ground, with brown crackle.

Height, 9½ inches.

646W—CHINESE PORCELAIN VASE

7 00 Oviform, with watermelon green glaze.

Height, 12½ inches.

The following described items will be sold after Number 761
on the regular Catalogue

761A—FIVE TERRA-COTTA HEADS AND A SMALL VASE

3 2 52 The former on ebonized stands, the latter with decoration of lions.

761B—SEVEN TERRA-COTTA HEADS AND VASE

9 12 The former on ebonized bases, the latter ball form.

761C—TWO TERRA-COTTA STATUETTES

1 2 52 One seated, and the other a standing draped figure.

761D—ROMAN GLASS BOWL

Silvery iridescence.

Mrs. Larreuer

761E—THREE ROMAN GLASS BOTTLES

6 00 Gold and silver iridescence.

Mrs. Sherwood

761F—RAKKA SMALL DISH

Turquoise-blue glaze, with black markings.

300

J. Q. Norman

Diameter, 5½ inches.

761G—PERSIAN CUP AND COVERED BOWL

100 Blue glaze, with black markings. The former with bosses and loop handle.

100

Respective heights, 3 inches and 3½ inches.

761H—PERSIAN BOWL

3202

Turquoise-blue glaze, with pierced panels and band and flowers in black.

Mrs. Lorenz Agassiz

Diameter, 8 inches.

761I—PERSIAN BOWL

150

With decoration in blue and black, with pierced medallions filled in with glaze.

J. Q. Norman

Diameter, 9 inches.

The following described items will be sold after Number 802
on the regular Catalogue

802A—JAPANESE PRINT (Pentatych)

2200

By Yeiri (1760-1810). Furyu Genji: "Extravagant and Luxurious Genji."

R. N. Deaman Agassiz

802B—JAPANESE PRINT

500

By Utamaro (1754-1806). Group of three young women, one kneeling before a mirror.

J. S. Lidoux

802C—JAPANESE PRINT

3202

By Toyokuni (1769-1825). A young woman in white kimono embroidered with iris. Part of series.

Harold B. Hall

802D—Two KAKEMONOS

400

One of a heron, the other a landscape.

R. T. Oliver

802E—KAKEMONO

120

Pine grove, pagoda and storks. K'ang-hsi.

Mrs. Sherwood

802F—KAKEMONO

1752 With dignitaries seated and walking beneath pine trees
and in bamboo groves. Ming.

H. Lead

802G—LARGE KAKEMONO

1250 Rocky landscape, with garden party, artists and poets.
Ming.

The following described items will be sold after Number 853
on the regular Catalogue

854—PAIR OF ELECTRIC TABLE LAMPS

120 " Famille-verte quadrilateral vases as standards. Chinese
style.

H. Ehrich

855—ELECTRIC TABLE LAMP

80 " Beaker shape standard, with decoration of lions and peonies
in red and green. Ming style.

Miss Sherwood

Height, 33½ inches.

856—ELECTRIC TABLE LAMP

30 " Standard formed of a bottle-shaped vase with black ground,
with three medallions in white reserve decorated with flowers
and blossoms in brilliantly colored enamels.

Height, 27½ inches.

857—ELECTRIC TABLE LAMP

58 " Club-shaped vase standard, with panel decoration of figures,
pine trees and blossoms in green, blue, aubergine and red.
Chinese style.

Height, 34 inches.

858—ELECTRIC TABLE LAMP

30 " Standard formed of a club-shaped vase in celadon glaze
with decoration of waves and sea monsters. Chinese style.

Height, 34 inches.

859—ELECTRIC TABLE LAMP

5 " Standard formed of Japanese pottery bottle-shaped vase
with gray glaze.

Height, 26 inches.

35 " 856 " Lamp & shades of London

English Antiques Co

860—ELECTRIC TABLE LAMP

23¹/₂ Standard formed of a green-glazed vase with low relief decoration of lion, pine tree and falcon. Chinese style.

Height, 25 $\frac{1}{2}$ inches.

861—ELECTRIC TABLE LAMP

15¹/₂ Standard formed of a bottle-shaped vase with *sang-de-boeuf* glaze.

F. Rose

862—CARVED AND GILT SIDE CHAIR

2¹/₂ Louis XV style, with caned seat and back.

Height, 25 $\frac{1}{2}$ inches.

F.C. Chichester

863—MOUNTED HEAD

10¹/₂ Of Virginia deer. Four-tined antlers.

A. Stone

864—GILT FRAMED MIRROR

12¹/₂ Carved decoration of iris.

Chas. Hastings

Height, 20 inches; width, 18 inches.

865—GILT FRAMED MIRROR

15¹/₂ Of carved wood, oval in form, with leaf ornament.

Charles of London

Height, 31 inches; width, 24 inches.

866—RECTANGULAR MIRROR

15¹/₂ With stained wood frame.

Mrs. Sherwood

867—MAHOGANY TIP TOP TABLE

17¹/₂ Round top, plain standard and cabriole legs.

F. Rose

Diameter, 22 $\frac{1}{2}$ inches.

868—TEAKWOOD PEDESTAL TABLE

25¹/₂ With carved skirt and marble top.

A. Ruderman

Height, 32 inches; diameter, 17 inches.

869—OLD OAK SIDE TABLE

15¹/₂ Rectangular top, one shallow drawer and square legs and underbraces.

F. Rose

Height, 28 $\frac{1}{2}$ inches; length, 28 inches.

870—BANJO CLOCK

25¹/₂ Mahogany and gilt. Maker's name indistinct.

N. Far

871—TWO ANTIQUE OAK SIDE CHAIRS *A. Rundt Agent*
40 1/2 Italian. With carved scroll backs. One with fluted, the other with turned legs.

872—ANTIQUE OAK ARMCHAIR *Mrs A. S. Richards*
22 1/2 With rectangular seat, scroll back and arms. The top rail with the letters H. B., and dated 1728.

873—OLD ROSEWOOD DESK *A. Rundt Agent*
135 1/2 Slant front with numerous drawers and compartments. Four drawers below.
Height, 40 inches; length, 36 inches.

874—ANTIQUE CARVED WALNUT CENTER TABLE *H. Bremner*
85 1/2 English, with rectangular top. Carved bulbous legs and plain underbraces.
Height, 33 inches; length, 61 inches; width, 34 inches.

875—THREE WALL CASES *A. Austin*
15 1/2 Mahogany.

876—CARVED AND GILT WOOD PEDESTAL *W. J. Moran*
62 1/2 Ornamented with leaf, cherubs' heads and scroll designs. Three paw feet.
Height, 59 inches.

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